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The Educational SCREEN

March, 1931

In This Issue

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How We Are Fed
How Visual Aids Were Used by First Grade

The Use of Visual Aids for the Subnormal Child

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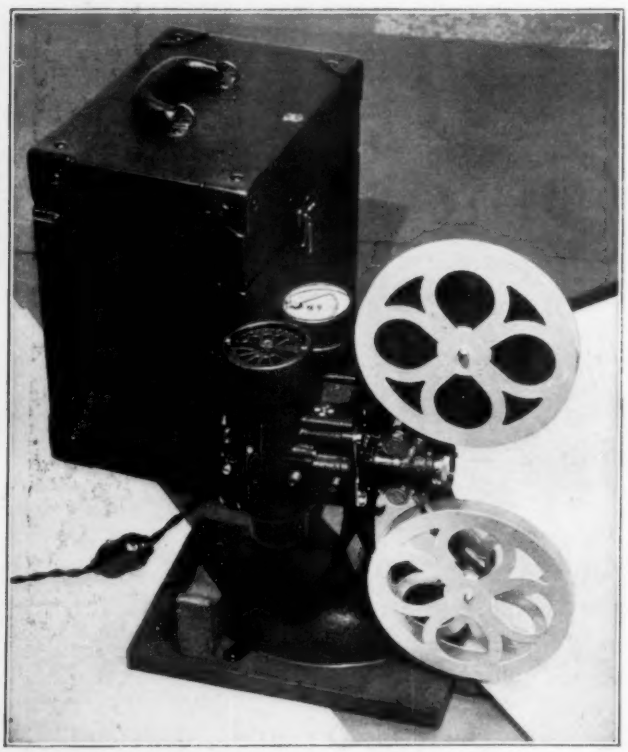

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VOLUME X NUMBER 3

THE EDUCATIONAL SCREEN

The Only Magazine Devoted to The New Influence in National Education

MARCH, 1931

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THE EDUCATIONAL SCREEN, Inc.

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Trends In Visual Education

E. R. ENLOW
Director Visual Education, Atlanta, Ga.

MANY will not agree with the writer in this diagnosis of trends in visual education. At times he will undoubtedly fail to discriminate between his own "arm-chair" theories and an objective estimate of prevailing practices and thoughts. If this discussion provokes demonstrations and reply, so much the better. Perhaps airing our own views will help in the long run to unify or to harmonize them.

If there be any logic in the order of presentation, it is that the first statements have to do mainly with the physical growth of the movement, while the succeeding statements represent changes in view-point and consequent practice.

Some of the outstanding trends, in the opinion of the writer, are:

1. Increasingly Wider Dissemination of Information

The spread of any new idea or of the revival of an old idea requires time. The last decade, and more especially its declining years, has served to acquaint many in the educational field with the renewed emphasis on the use of visual aids in education. Mrs. Dorris' excellent book[1] for the classroom teacher has made it possible for any individual teacher to tune in on the new program. Dr. Weber's latest book[2] admirably sums up the important researches to-date, notably the extensive work of McClusky at Chicago, of Wood and Freeman in the famous "Eastman Experiment", of Knowlton and Tilton at New Haven, and of Weber himself at Columbia University and elsewhere. THE EDUCATIONAL SCREEN[3] has attained a well-merited place of pre-eminence through its many years of circulation. Incidentally, the issues from January to June, 1930, contain the latest revision of Dr. Weber's comprehensive bibliography on the subject of visual aids in education. Courses in visual education for teachers were offered at some seventy institutions of collegiate and university rank during the summer of 1930[4]. These are some of the evidences of increased dissemination of information.

[1]Dorris, Anna V., Visual Instruction in the Public Schools, Ginn & Co., 1928

[2]Weber, J. J., Visual Aids in Education, Published by the author, Valparaiso, Ind.

[3]Published by THE EDUCATIONAL SCREEN, INC., 5 So. Wabash Ave., Chicago, Ill.

[4]See Visual Instruction Directory, 1930, Published by National Academy of Visual Instruction, Office of the Secretary, 1400 Oread Ave., Lawrence, Kan.

2. Better Understanding of the Breadth of the Movement

This is a natural corollary of citation No. 1. Teachers are learning that "visual education" does not mean merely picture shows on a screen. They now know that the list of visual aids is very extensive[5], and that often the simplest and the least expensive devices are the most effective, particularly when they involve greater pupil activity or participation. They are beginning to realize that activity programs have a strong visual emphasis and that artificiality must give way to realism in instruction. The German emphasis on school journeys is beginning to prevade the consciousness of our teachers, especially in the lower grades.

Our teachers are coming to understand the great scope of the visual appeal and to vitalize instruction through this channel does not demand subscription to any specific formulæ of presentation nor allegiance to any one or few predominant schemes.

3. Less Dogmatism About the "Most Important" Visual Aid

It follows naturally that when those most concerned in the visual instruction movement come to a better understanding of the breadth of the movement then there is less focusing on any one particular aid. The time has passed when adherents of visual instruction attempted to reduce all visual aids to a common denominator such as the glass slide, for example; or when they presented strained analyses or experiments to show that some favorite device was the acme of excellence and all others should be considered null and void.

They now realize that the inclination of the teacher, the type of student group, the nature of the subject, the accessibility of the visual aid, as well as the doctrine of variety, all make for the acceptable utilization of a wide number of visual aids. The earlier narrowness of vision is evaporating.

4. Increase in Numbers of School Systems Having a City-Wide Visual Instruction Program

Concomitant with the wider spread of information regarding visual aids is the increase in the number of cities with a department of visual education ("visual aid department" would be a more accurate name) and

[5]See splendid scaled list given in: Weber, J. J., Picture Values in Education, p. 127. (Published by THE EDUCATIONAL SCREEN).

a director in charge. The 1930 Visual Education Directory[6] lists approximately 200 officials in charge of city, district and county departments of visual instruction, 26 officials in charge of museum visual instruction service, 27 officials in charge of state visual instruction service, and 13 pages of names of unclassified visual instruction workers. The tendency is not only to expand the visual instruction work to city-wide proportions, but also to have a central department with a full-time director and staff. Of course the smaller cities and towns cannot usually afford a full-time director, but they are increasingly placing the responsibility for the direction of a visual program on some member of the school administrative or teaching force. Certainly every city of 100,000 should have a full-time director, and some cities of lesser proportions will have director and staff.

Incomplete returns from a questionnaire circulated among seasoned directors of visual instruction throughout the United States would seem to indicate that they want a staff of from one to two members per 10,000 pupils, though there would be a decrement in the ratio for very large cities. For cities in the 100,000 to 300,000 class, with something like 15,000 to 50,000 pupils, the above figures seem very acceptable and reasonable.

This same group of directors would like to have from 30c to 90c (middle "zone") per pupil per year with which to carry on a city-wide program of merit. They want an average (median) of $1,000 worth of equipment in each school building—although there is an extreme variability ranging from $225 to $2500 per building, part of which is due to differences of opinion in regard to central depository versus individual-building allocation.

The next few years will very likely see considerable progress in the establishment of tentative standards for city-wide programs administered by central departments.

5. Shift from Wholesale Circuit Routing to Selective Optional Call

Concurrently with the growth of city-wide programs has been the virtual abandonment of the earlier method of circulation, particularly of motion pictures. In the pioneer days the films used were largely "free" films furnished by some industrial or other concern or "rental" films. In either case it was thought imperative that the films be shown to as many pupils as possible in as brief a period as possible, in the first case to make a good showing to the generous lender and in the second to reduce the rental cost.

[6]Op. Cit., pp. 6-10.

Nowadays the "library" notion largely prevails. Films, as well as other visual aids for circulation, are purchased or secured on long-time loan. When a teacher desires to use a certain film he requests it for use at the time when it fits his needs. Another teacher of the same course may not care to use the film at all, regardless of how helpful it may seem to others. In short, the visual education department does not formulate film programs and foist them on the unwilling teacher. Thus the principle of *Lehrfreiheit* is preserved.

6. Uncertainty About the Future of Film Projection

This is a problem which the director of visual education faces. Just at present no one seems able to discern positively which route to take. Are 35 mm. projection equipment and 35 mm. film to be discontinued for educational purposes? Will sound projection replace silent projection and, if so, will it be "synchronous disk" or "sound-on-film"? Will the proposed wide film (70 mm. for example) find its way first into our theatres and then into the schools? Will natural color eventually prevail in all motion picture projection? Will stereoscopic projection place new demands on film size or film-projecting equipment? Will televisual projection make other unpredicted demands?

These and other problems make for uncertainty in the realms of film acquisition and of film production.

7. Less Emphasis on Special Technique and Formality of Presentation

There was a time when experimentalists were endeavoring to find the one specific technique of presentation for each visual aid, and especially for motion pictures and lantern slides. Then when that special technique was discovered it would be a pattern for all teachers for all time. The matter of presentation would be mechanized to routine formality so that even the poorest of teachers could read the directions or imitate the standard performance, and, presto, the film would be cajoled into revealing its otherwise latent contents to a passive or pattern-active optience. A part of the standardized procedure would be the application of an "objective" subject-matter test to make sure that the child had memorized certain peculiar expressions in the sub-titles and had thoroughly assimilated the dessicated inconsequentials.

Today the emphasis is upon superior teaching. The film or other visual aid is not studied minutely for its own sake but is introduced at the proper time in the total teaching (or learning) process for the motivation, vitalization and clarification which it may render.

(*Concluded on page* 95)

How We Are Fed

What A Head of Wheat Now Means to the 1B Boys and Girls of Edison School of Pasadena

GERTRUDE S. COOK

THESE boys and girls came directly from Kindergarten in February, 1928. Some were six and some were not yet six. There were thirty-six of us.

This project started the first of March and lasted the whole semester. Through the great interest aroused by the trips we take, the reading that is a result, comes as a spontaneous joy. These lessons are typed and compiled in book form, thus giving them their first reading book composed of experiences within their intimate knowledge.

One day a child brought to me a head of wheat. I asked the children what we got from the wheat. A discussion followed as to how flour was made from wheat. I had pictures from the Geographic Magazine, Industrial Arts (Bonser & Mossman), Geography for Beginners (Rand McNally), First Lessons in Geography (Knowlton), and How We Are Fed (Chamberlin) to show them how in the older days here and in foreign countries they ground the wheat into flour by hand, using the mortar and pestle.

The next step in advance was using a horse going round and round to pull a stone over another to grind the wheat. Next step in advance, the old mill with the water wheel by the stream, next step, our modern mills, with the grain elevators to store the grain. I had many pictures from the Geographic Magazine.

The filling of the boats from the elevators, the new tipping freight or grain cars were discussed. Pictures of these were shown.

I asked them to see how many things they could find made from wheat, also the other grains. Many things were brought, bran, macaroni, shredded wheat, white flour, whole wheat flour, whole wheat bread, white bread, and many kinds of breakfast food, twenty in all.

At this time in our study we took a tumbler, filled it half full of water, placed cotton on the top, then planted wheat seeds on the edge of the cotton. The children watched the seeds swell, roots push down into the water, and finally one morning great joy reigned among the children when they came in to find a little green shoot coming up from one of our wheat seeds. This we kept on our nature table and watched for several weeks.

We then discussed how other grains are grown, planted, and cared for. Rice was discussed quite fully. How it is planted and grown in water and cultivated by a water buffalo, thus ensued quite a study of Japan, where rice is grown so abundantly and is the principal food used by the Japanese.

At this point we took a trip to the Pasadena Milling Company's Flour Mill, where we saw the whole mill. We were given samples to put on our Nature table of each process through which the grain passes.

From there we went to the bakery in the Model Grocery Company. Here we were shown the immense bread mixer and the troughs in which the bread rises, the large ovens, how heated and the paddles by which bread and cake are placed in the ovens. The bread wrapping machine proved most interesting to the children.

When we reached the school the children said, "Let's write a 'thank you' letter to everybody who has been kind to us." Which we did. We composed a lovely reading lesson about our trip to the Mill and one about our trip to the Bakery. We gather on the rug when making up these stories and each contribute his bit to the story or letter we are composing.

The Flour Mill Story

Z - Z - Z
See the wheels!
See the belts!
Around they go.
We are in the flour mill.
Choo-Choo.
Ding, dong!
Toot, toot!
Listen to the train.
It is a freight train.
The train has come for the flour.

The Bakery Story

We went to the bakery.
See the big sacks of flour.
They will soon be loaves of bread.
They will be wrapped in wax paper.
See the big ovens.
See the big trays of bread.
Push, Push!
In they go.
Out comes the paddles.
We had such a good time!

At the bakery the children were each given a cookie freshly baked. Down stairs they were given candy by a lady demonstrating "fudge" making. The children were shown the lovely cakes and pastry in the show

cases, which had been made upstairs in the bakery through which we had just been.

Some very clever books (composed of drawings to illustrate our flour mill trip) were made. The children have built the flour mill with the blocks several times. They wanted to know if they couldn't go again to the mill and the bakery.

In our primary assembly which occurred a few days after this trip to the flour mill, Warren told all assembled of our trip in a most interesting way. I sent for a Stillfilm on "Wheat" and the children made me run it through three times.

These are the "thank you letters" dictated by the children. I wrote them and they mailed them themselves.

1. To the Manager of the Flour Mill:

Dear Sir:

Thank you for being so good and kind to us. Thank you for showing us everything and giving us samples. We have put them on our Nature table.

We had a very nice time.

Very sincerely,
IB Boys and Girls,
Thomas Edison School.

2. Mr. Anderson, Model Bakery

Dear Sir:

Thank you very much for showing us everything.

Thank you for giving us the cookies. They were very good.

Will you please thank the lady who gave us the candy.

Please thank everyone for being so kind to us. We had such a good time.

Very sincerely,
IB Boys and Girls,
Thomas Edison School.

Great joy reigned among the children a few mornings after when they came in and found on the Bulletin Board a letter from Mr. Anderson which follows:

My dear Miss Cook:

Your kind letter of appreciation from the boys and girls of the IB Class was a happy surprise and I wish to assure you that not only the children enjoyed their visit but the Model Grocery Company enjoyed it as well. It was a pleasure indeed to show the children and the teacher through the store and bake shop.

Kindly remember me to the boys and girls of the IB class. Sincerely yours,
Hugh S. Anderson,
Vice-President.

Dairy Project

One day I asked the children what their mother used with the flour to make her cake and cookies. They said, "Milk and eggs". I said, "Where does milk come from?" They answered almost in unison "from the milkman." Then I got the answer desired after asking where he got it.

We discussed all the things we get from the cow, also how butter and cheese are made. We took an imaginary trip to Chicago to visit the stock yards. We have discussed what the cow gives and how every part is used. I sent to Armour & Company for literature and received very instructive information. I planned a trip to the Hillcrest Dairy on the Foothill Boulevard, Pasadena. Four mothers readily responded to my call for automobiles.

Some of the children had never seen a cow. We were shown everything. First taken to the barn where a gentle cow had been put in the stable. The man showed the children how the cow is wiped all over to prepare for milking. He allowed some of the children to milk. We were then taken out into the corral where the other cows were. We were shown the food given the cows and how it is mixed. Then we were taken into the bottling room, then to the ice-house through the big refrigerator, into the room where the big electric churn was making butter, where the ice cream is frozen and last of all as a lovely treat the children were all given ice cream cones. We came home a very happy lot of children. When we were leaving we were given a half pint of cream.

When we reached the school we churned the cream into butter, each child having a turn at churning. We made some delicious butter and I spread a graham cracker with it, for each child. Many exclamations were heard, such as: "My! Miss Cook, you surely know how to make good butter." "M-m-m, it tastes good". We all had a sip of the butter-milk.

They immediately wished to write a "thank you" letter and to make up a story for the chart.

This is the letter.

Mr. Summers.
Dear Sir:

Thank you very much for letting us milk the cows, and showing us all the cows.

Please thank Mr. Watson for showing us all around. We had a very nice time looking at everything.

Thank you for giving us the ice cream cones and for the cream. We made butter with it.

Very sincerely,
IB Boys and Girls.

This is the reading lesson or story as they called it:

Our Trip to the Dairy

Moo! Moo!
Hear the cows!
We milked a cow.
The cows give good milk.
The bottles are full of milk.
See the churn!
It has butter in it.
We had ice-cream cones.
We made butter at school.

Some creative poems have been made. Billie gave me this—

"Moo" said the cow
It is a dairy cow.
"Come with me"
Said the black and white cow.

The care of milk and the food value were discussed. As milk contains sugar this led into a study of sugar.

Pupil Activity of the Finest Kind, as developed at the Edison School. These youngsters are very busy on the project, "How We Are Sheltered"

From what we get white sugar, brown sugar, molasses, etc. One of the children asked, "Let's go to a sugar mill." I told her I couldn't take them to one, as they were situated at too great a distance. Here I used many illustrations from the Geographic Magazines and from "How We Are Fed" by Chamberlin.

I got another Stillfilm called "Hulda of Holland", because the dairy business is such an industry in Holland. This was most interesting to the children as it showed the country and the dress of the Dutch children. Many cows were in the picture, much to the delight of the children. This led to the study of Holland.

Later, one boy brought a bottle of "Malted Milk." This brought up a discussion of malted milk, of what it is composed, how made, the food value, etc.

Then we found out how they made condensed milk and how Mr. Borden first came to discover that such a thing could be made. I sent to Borden's for literature. Some very instructive books were sent me.

Next we discussed how chocolate and cocoa came to us, because sometimes malted milk is combined with chocolate and sometimes it is plain. This brought out quite a study of the cocoa bean and how it is manufactured into a usable product for market. I sent for an exhibit from Bishop & Company, also from the Hershey Chocolate Company.

At this point our principal, who had become very much interested in our study, brought me two reels on "Dairying". These were very much enjoyed by all. One picture showed the bottles all packed in ice ready for shipping. I asked the children if they know how ice is made and what ice is? They answered, "Frozen water." I asked if they would like to go to the ice plant and see it made. They answered, "Yes" in unison. I made arrangements to take the children to the Pasadena Ice Company. Three mothers and two fathers helped me take them down in autos.

It was a most enjoyable and instructive trip. When we returned to the school room the children wished to make a story of our trip which follows.

Our Trip to the Ice-Plant

We went to the Ice-Plant.
We saw them making ice.
Z-Z ding, ding, ding.
Around go the big belts!
They go very fast.
We went up stairs.
See the steam.
Oo-oo-oo, how cold it is!
In goes the water.
See the ice in the cans.
Out comes the ice.
Bang! goes the ice.
It hit the wall.
Paddle, paddle, paddle, goes the board.
It pushes the ice down into the store-house.
In go the blocks of ice by themselves.
They push the door open.

This trip was taken just a few days before school closed in June. A keen interest was enjoyed by all up to the very last day.

Our "First Book" composed of all our chart stories which had been made from our trips or interesting things we had been doing, had been bound and carried home many weeks before this last story was composed, so I had it typed and bound in a neat folder for each

child and this they proudly took home as a last reminder of our very pleasant semester's work.

Our last primary assembly occurred a few days before the close of school, and Dorothy proudly stood up and read our story beautifully, to all assembled. This closed a most happy and instructive semester for everyone.

Editor's Note—This is the second article of the series by Miss Cook. The first appeared in the October 1930 issue under the title "How We Are Sheltered."

The Use of Visual Aids for the Subnormal Child

JEAN PARNES
Burnet Street School, Newark, N. J.

DURING a recent discussion of the new curricula for traditional and sub-normal classes, the following questions were raised:

First—can visual aids in education be used to advantage in the special class for very slow children?

Second—if so, what types of pictures can be shown to such children?

Third—do visual aids in education help to overcome personality disorders?

Let us consider, momentarily, this new teaching device, and we find the answer to our first question in the boldest affirmative—for the outstanding quality of visual aids is in its positive values. This is especially needed in teaching the sub-normal or retarded child. With visual aids the child actually sees the picture of the thing he is talking about. It is startlingly realistic. This realism gives a slow child confidence—and the little success which he attains in his first effort encourages him to talk freely on almost any topic or activity with which he has had any contact or experience. Furthermore, sub-normal children after several years of retardation in the grades develop a suppression for oral expression, and again we witness a triumph for visual education. Visual aids offer the very best opportunities for freedom of speech, encouragement of conversation, and speech correction.

The child is asked to tell what he sees in the picture before him. This does not necessitate any great amount of previous information and even the dullest child is not afraid to tell what he can see. With this opportunity to make a contribution to his group every child can meet his classmates on an equal basis and competition for success is well begun.

Children of low mentality need a great many impressions to help clinch a thought. Study through pictures meets this need nicely by calling upon all the senses to help create impressions, and, moreover, since several subjects may be discussed in the teaching of one slide, the children can be taught to correlate their ideas.

In considering the second question (what types of pictures can be shown?) the answer obviously is, all types of pictures can be shown.

Light arouses mental activity. The illuminated spot as made by the picture machine serves as a collector of stray thoughts and keeps the interest of the group focused on a given point. However, the lantern must be brought in at the psychological time. If you do not prepare the class by building up an interest in the topic or subject at hand, the lantern becomes only a toy—a diversion, and its value as an educational agency is lost.

Health education is a most important task in the special class, and the teacher often finds it exceedingly difficult. Cleanliness in body—cleanliness of clothes—proper regulation of hours for play, hours for eating and sleeping must be taught. Proper sleeping and eating habits must be inculcated. Even what is proper in foods must, in some way, be instilled in minds that are frightfully deficient—yet governing every action of the child from waking to sleeping; as the majority of these children are without proper home guidance.

With this project in mind, the following situation was set up at the beginning of the new school year in September.

In our classroom, there is an exhibit of various cereal grains as they actually grow in the fields of Central New York State. Not one child present had ever seen wheat in that form before. In fact, it is doubtful if they could recognize any cereal in any form. After several questions had been asked voluntarily by the pupils, we brought these cereals into classroom discussions. Interest grew and grew. It grew around wheat especially because we learned from one little girl that the Little Red Hen planted some wheat. The crucial point had been reached. Wheat must be planted, it must grow from seed, it must be cultivated, reaped, thrashed, milled into flour, and baked for our food, and

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Note: This paper is the result of an experiment tried by Miss Parnes in the use of pictures for the instruction of subnormal children, and was read at the meeting of the New Jersey Society of Visual Education at Atlantic City, November, 1930.

here at once visual aids in education became teacher.

We got a few stereopticon slides which showed the diffierent kinds of wheat. We saw the various types of machines used in the planting and cultivation of wheat. We saw acres and acres and miles and miles of wheat in far-off fields. We learned how tall it grew and saw it in shocks as high as big boys and girls. These same slides were used for several days—and each time we discovered something new, and talked about some of the things that we had already learned. The next big event was to see the complete process of raising wheat as shown with stillfilms. These still-pictures were flashed only as fast as the class was ready to receive them, allowing plenty of time for discussion. After the children were familiar with the various steps in growing wheat, they saw the story of wheat on a 16 mm. machine. This, of course, was natural in sequence as well as in action.

Our third question is by far the most interesting in its human aspects and undoubtedly the most far-reaching educational problem with which the Special Class teacher is called upon to deal. Personality disorders brought each child into this special class, and each individual has one or more glaring personality disorders, the solving and correction of any one of which by whatever agency may be commanded, is sufficient to entitle that agency to an undisputed place in teaching. Among these agencies the lantern is supreme.

The social attitude that is developed through a lesson with pictures is most valuable to a subnormal child who is unadjusted to his every-day surroundings. This attitude, if properly guided, very often will help a child find his place in the social world.

To illustrate: Let us take Tony, an 8-year old boy with a mental age of 5 years. He is undersized, malnutritious, dirty, and a delinquent. Tony was a school character, known for his extreme stupidity. He gave his teachers very little trouble, since he seldom came to school.

With the combined efforts of teacher, truant-officer and mother, we succeeded in getting Tony to school, one Wednesday morning, only to find him gone again that same afternoon. What to do to get Tony to come to school was the teacher's big problem.

The next day one of the other boys invited Tony to see the movies in school. Tony came and was fortunate enough to be assigned the job of caring for the lantern. That is, he was taught to set it up and put it away. His contribution to the group established a position of importance for him, with the result that for the past nine months this delinquent has been absent but five days and those were for sickness.

Today, Tony is clean in appearance and he is learning to read and write, thanks to visual education which was the sole agency in bringing this boy to school. Visual aids have done for Tony what all other agencies have failed to do and that is—it made Tony WANT to come to school.

Amerigo, when he first came to the special class, was a shy, fearful, undersized boy, with poor physical co-ordination, who could neither read nor write. His speech was infantile and with a mental age of barely four years, there was very little for the teacher to work with. The only bright spot in an otherwise pathetic little figure were a pair of large bright eyes—and it was through these that the world became a happy place for that little fellow.

The illuminated picture made with a lantern seemed real to Amerigo. Opportunity for free discussion made him less conscious of his speech defect. His eagerness to contribute something to the lesson helped him overcome being fearful.

Sitting in the same room and so near a machine that clicked and flickered and made bright pictures on a screen awakened in that little soul a desire to find out more about the mystery of the little back box—and he did. In a few weeks, Amerigo was known as the chief operator. The speed and accuracy with which he could set up a stereopticon, with all its attachments, or a 16 mm. machine is worthy of comment.

The room is never lonesome for the sound of Amerigo's voice, for with the flicker of the first picture, he is eager and ready to tell what he sees.

Visual education has been the means of growth for this youngster. It has made a leader out of a misfit. And, most important of all, it found for Amerigo a place in the world, since it is safe to assume that his vocation will follow along this line. He will not be a drain on society.

The use of visual aids in education, whether confined to the special classes or covering the entire field of educational endeavor actually staggers the imagination. It seeems to have no limitations. Likewise, in these past months of experimenting with visual aids, no limitations have been placed upon our activities, and it is a matter of great personal pride to have been surrounded by so sympathetic a group as the principal of our school, Mr. Henry S. Hulse; our Binet Department Head, Dr. Meta L. Anderson, and Assistant Superintendent of Schools Arthur G. Balcom, who have given us their fullest co-operation and all the resources of the Department of Visual Education.

Professor Carroll recently said, "Education is life itself." To what teaching device may we turn to better illustrate life, in its varied activities, than pictures —whether lantern slides, still-film or movie?

NEWS AND NOTES

CONDUCTED BY THE STAFF

Bureau of Mines Motion Picture Film Collection Continues to Grow

The world's largest collection of industrial educational motion films, that of the United States Bureau of Mines, Department of Commerce, continued to grow during 1930, more than 400 reels with a footage of approximately 400,000 feet having been added during the year. The films visualize the workings of the Nation's great mineral industries. They show just where these minerals are found, the methods by which they are mined, the means by which they are transported, how they are fabricated or refined into useful everyday products, and how in the final stage they are utilized by mankind.

The Bureau's films were shown during the year on more than 10,000 occasions before a total of more than two and a quarter million people. At the beginning of 1931, the Bureau had more than 700 sets of films, totaling approximately 2,100,000 feet in length, and representing an investment of about $1,000,000, the expense of manufacture having been borne by cooperating industrial concerns.

The Bureau of Mines films, covering nearly sixty subjects pertaining to the mineral and allied industries, are being widely used by the principal educational institutions in connection with mining, engineering, and chemical courses of instruction. Engineering and scientific organizations, civic and business associations, clubs, churches, miners' local unions and the various service schools of the Army and Navy are also making wide use of the films. Numerous copies of the films have been purchased by foreign governmental agencies for circulation abroad.

The making of these films has at times been attended with considerable difficulty and even with human hazard. The shooting of scenes in close proximity to metallurgical furnaces has required the wearing of asbestos clothing by the film makers. Dizzy trips have been made in aerial tramways strung across yawning valleys. Entire hillsides have been lifted into the air by the discharge of tons of explosive. High smokestacks have been climbed and choking gas fumes encountered in the filming of various scenes.

The saving of five lives in a Utah coal mine disaster last year is directly attributable to an entombed miner having viewed one of the Bureau's pictures which demonstrated the erection of barricades underground for the purpose of conserving fresh air until the mine rescuers made their appearance.

The Bureau of Mines makes no charge for the use of the films for exhibition purposes, although the borrower is asked to pay transportation costs.The movies are available in the regular size used by theaters, and some of them may be had in the 16 millimeter size for smaller projecting machines.

Further details regarding the distribution of these educational motion picture films may be obtained by addressing the Pittsburgh Experiment Station of the United States Bureau of Mines, Pittsburgh, Pa.

Course Offered in the Making of Sound Pictures

The New York Institute of Photography, 10 W. 33d St., New York City, has recently installed equipment for the making of sound pictures and now offers personal-attendance and home-study courses for the instruction of those wishing to enter this new field of sound photography.

Sound is recorded on celluloid records mounted on a turntable synchronized to 1,440 frames of film per minute. Under the system employed, a "play-back" is possible within thirty-seconds after a conversation has been recorded.

A miniature theatrical set, complete in every detail with regular motion-picture studio lighting, is maintained for the use of the students, who work under practically the same conditions as face the cameramen in the professional field.

The National Board of Review Holds Its Annual Meeting

Some of the topics discussed at the seventh annual conference of the National Board of Review, held January 22-24 in New York City, were "The Community and the Motion Picture in the Theatre," "Cultural Uses of the Unusual Film by the Community," "The Community and the Motion Picture for Children" "The Community and the Motion Picture in Visual Education."

William N. Doak, Secretary of Labor, paid tribute to the motion picture as an aid to education and a means of entertainment. He declared that it "constitutes a great force for the cultural and civilizing development of the people."

The value of motion pictures in the classroom was treated by Lawrence R. Winchell of Rutgers University, who maintained that films should be regarded as a supplement to good teaching. He recommended the discriminate use of films shown in the regular theatres

as a means of education and as a help toward developing the students' judgment of values.

Mr. A. G. Balcom, of the Newark public schools, spoke of the value of motion pictures as a means of assisting the pupils toward a formative attitude, thus helping them to become conscious of themselves as part of the life around them.

Mr. Ashley Miller, who has had many years' experience with films and juvenile education as director of the Heckscher Foundation Theater in New York City, stated his belief that the culture of the community is ahead of the pictures at present, and that that is why the conventional commercial picture is not of a character that he likes to recommend to parents for their children to see. The public has the power to get the kind of pictures it wants by staying away from those of the sort which it disapproves, he said. This he gave as the reason the public should go about its movie "shopping" in an enlightened way.

Movies in Business

The Administrative and Research Corporation of New York, sponsors of Corporate Trust Shares, is probably the first firm to utilize the talkies in the merchandising of investment securities.

The film shows the offices of an investment broker to whom a client comes for advice in handling a sum of money. The broker explains the set-up of this investment trust and shows a movie picturing the 28 corporations comprised in its portfolio. The client views processes in steel manufacturing, banana plantations and other scenes of the operations of industry.

How One Church School Uses a Blackboard

A blackboard, a taken-for-granted piece of church school equipment, is often selected without reference to the kind that will make the greatest classroom contribution. Not only should it be carefully selected, but also properly placed in the room. How one teacher uses this visual aid to help vitalize all types of classroom procedure is told by Florence Martin in the *International Journal of Religious Education* for January.

One of the board's greatest value in her work has been in class discussion as it places vividly before the group the summaries and conclusions reached. In biblical history it helps in tracing geographical journeys and locating places. In classes where many pictures are interpreted and used, the blackboard visualizes such facts as the name of the artist and picture along with the picture. It contributes to the Scripture lesson, worship service, pre-session work and review lesson.

FOREIGN NOTES

Value of Motion Pictures Tested in Spanish Schools

Experiments are being conducted in a number of schools in Spain to determine the contribution films make to instruction.

The tests are undertaken in collaboration with the National Touring Association, which has prepared a number of films dealing with the art, industry, folklore, history and geography of different provinces.

Before the film is shown to the children, they are asked to write an essay on the province in question. The film is then projected, stops being made at the more important points in order to permit the teacher to explain and to comment. When the exhibition is over, the pupils are asked to write a second essay on the province. On the comparison of the essays written before and after the children have seen the film, the educational authorities are basing their deductions.

The experiments have shown that children vary widely in their reaction to what they see on the films. Some remember all the peculiarities of certain details, others are impressed by totally different aspects of the picture. Some children have actually produced more inferior work after seeing the film than when they wrote their essay before the exhibition.

The principal difficulty observed appears to be that of giving the correct amount of oral interpretation to the film. Too much interruption is found to disturb the thread of the children's thoughts. Perhaps the advent of the talking film will eventually solve this problem. It has also been found inadvisable to allow the children to take notes during the showing of the film. The tendency to concentrate on the task of writing to the exclusion of the subject in process of being shown frequently leads them to miss important parts. (*Christian Science Monitor*).

Russia Awake to Value of Visual Aids

An indication that not only educators of the United States and Western Europe are awakening to the value of visual aids is manifested in a letter recently received from Russia by Stillfilm, Incorporated of Hollywood, California.

The letter, which traveled across half of Europe, the entire Atlantic Ocean and the full breadth of our own country, arrived in Hollywood, bearing a request for catalogs and other information dealing with Stillfilm. The letter is an official communication from the Central Corporation of Photo-Cinematographic Industries, U. S. S. R.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

Atlantic Monthly (February) In "Mr. Arliss Makes a Speech", that estimable gentleman discusses English speech . He finds that there are three kinds of English, that which he hears in England and characterizes as betraying "snippiness", that of America which betrays "sloppiness", and that of the telephone operator which he discounts as being created for its own individual and restricted usage. He passes presently to the function of the actor in setting a good example by speaking clear, well enunciated English without the affected distortions of Oxfordian English or the mumbled and self-conscious indistinctness of American slovenliness. He comes finally to his detailed statement concerning the tremendously increased responsibility of the actor since the advent of the talkies.

And with the advent of the talking pictures our responsibility becomes far greater than ever it was before. For every person who sees an actor in the regular theatre, a thousand see him when he appears in a "talky." I worked for thirty years and more as an actor and remained practically unknown to a very large section of the public; now that I have made two or three talking pictures I can seldom walk many blocks without someone coming up to me and saying, "Excuse me, ain't I seen you in the movies?"

In my opinion the value of the talking screen in the improvement of the diction of the masses cannot be over-estimated. Not that the masses would go to the movies to learn how to speak; but young people are inclined to be very imitative, particularly of those actors and actresses whom they especially admire.

Mr. Arliss then describes the care taken in his own studio of the speech in every scene. The "playback" is gone over immediately after a scene has been shot. The actors retire to a perfectly quiet room with the director and recording mechanics. As the "playback" produces its record they listen to every word.

If at the end of the second hearing there is the slightest difference of opinion, we all troop out and do the whole scene over again—which of course has to include photography as well as voice in order to get perfect synchronization.

There is no doubt that it is quite possible to reproduce, almost perfectly, the voice and diction of an author, and it would be a great satisfaction to me if the stage and screen could be so far improved that they could be regarded as the recognized standard of pure English.

It is unfortunate, in this respect, that most of the plays to-day are concerned with characters which compel the actors to reproduce in their speech the worst faults of the average man. But I have reason to hope that the time is approaching when we shall have more and more classical plays. I believe that the detective play has about had its day, and that we shall have plays that will at any rate give the actors an opportunity to speak better English.

Although I have said that I do not think it would be a commercially sound venture to send a company on the road with the object of teaching the masses, I can see no reason why some talking pictures should not be made with the object of using them in schools and universities as examples of perfect English and desirable diction. I commend the idea to your directors as being perhaps worthy of their consideration.

The Journal of the Society of Motion Picture Engineers (January) "An Estimate of the Present Status and Future Development of the Home Talkies", by J. B. Carrigan, Editor of *Movie Makers,* and Russell C. Holslag, Technical Editor of the same publication and Technical Consultant of the League, is an interesting and comprehensive reprint of a paper presented at the Fall 1930 Meeting in New York.

Although written from the standpoint of the home and entertainment therein, this discussion of the possibilities in this field is largely applicable to the school and to the church. The amateur talkie will become an indispensable supplementary source of material for teachers, religious workers and industrial leaders.

Quotation from so detailed and scholarly an article is unwise. We shall include, therefore, only the summary with which the authors have prefaced their discussion.

In this paper the 16 mm. home talkie situation is considered from the viewpoint of the amateur. The nature and interests of present users of 16 mm. apparatus are discussed. It is concluded that only a modest distribution of sound equipment among the amateurs will be realized, and that widespread use of this equipment will be found in a new group looking more for a source of entertainment than for a hobby. Available 16 mm. sound apparatus and subject matter are described. An estimate of possible developments in apparatus and appropriate subjects is given. There is also a discussion of the amateur's requirements in regard to sound apparatus from the technical viewpoint.

The Motion Picture Monthly (January) "Animated Cartoon Pictures", by Alice Ames Winter, is an interesting account of the "secrets of how these fantastic comedies are produced". The author accepts all such cartoons as speaking a universal language. They do, indeed, and yet the time is coming when the censors had better turn their attention to these cartoons, for some of them contain rather coarse pantomime.

Medical Economics (January) "35 or 16 mm?", by Carl D. Clarke, Director of Art and Photography at the University of Maryland School of Medicine, is, as its sub-title indicates, "a comparison of movie film sizes," and a reply to the article by R. Fawn Mitchell in a recent issue of *Photo Era Magazine* on the use of 16 mm. film in medicine. Mr. Clarke takes the opposite stand with the statement that "in the greater majority of cases where 16 mm. has been used, the picture is defective in many ways."

The article touches briefly on the history of motion pictures in medicine from their production by the Army Medical Museum during the World War, their decline during the years 1920-1927 due to many technical errors of photography and use of poor equipment, and their rise the past two or three years. In the early days of medical film-making, the cameraman seldom saw the medical point of view and took a picture of an operation from a spectacular point of view, which was not what the physicians wanted. "The cameraman", says the author, "must not only be a photographer, but must have a fair working knowledge of his medical subject as well."

In making comparison of costs between the 16 mm. and 35 mm. film, at the University of Maryland, where they develop and print their own film as they want [illegible] on everything they take, they have found that [illegible]sts less to make 35 mm. film than it would to make 16 mm. film and have it developed and printed elsewhere. As for cameras and projectors, the 35 mm. are more satisfactory for their purposes as they possess more essential refinements and greater projection power, which is necessary if the film is to be shown to a large group.

In conclusion, Mr. Clark says: "The use of cinematography in medicine has a future. Sound motion pictures will have a broad use in teaching medicine. There will have to be many refinements in 16 mm. equipment before it can be successfully used. Those refinements are already to be had in standard equipment."

Movie Makers (February) This issue is particularly interesting to all persons interested in the home, church, and school use of the talking picture. "Sound Ahoy", by J. B. Carrigan and R. C. Holstaag, is a shorter and more direct account of the subject than the paper these authors prepared for the Engineers' meeting referred to in a recent issue of THE EDUCATIONAL SCREEN. "Music for Silent Films", by Leon Falk, is a most thorough listing of compositions fitted to varying emotional and dramatic tone, and might be of tremendous aid to teachers of dramatic art. "Tests for Titles", by Aurthur L. Gale, is a very clear and helpful discussion of this important subject. Of general interest is, "How Professional Talkies Are Made", by Karl A. Barleben, Jr. More specifically interesting, again, to our readers is Louis M. Bailey's "Talkies in Education".

Book Reviews

By OSWELL BLAKESTON

THE NEW SPIRIT IN THE CINEMA, by Huntly Carter. London: Harold Shaylor. Price 30s. net.

Moving pictures, somebody remarked the other day, have reached a stage of general excellence so that they resemble classical Italian paintings in so far as it takes a good deal of energy to go to see any of them. Hollywood, having laboured for over twenty years, is now able to produce first-class entertainments of drama or comedy *to order!*

Huntly Carter believes that the re-birth of cinema will come with the introduction of new subject material. He would, as a socialist, like to see the cinema "an organic part of human life;" he wants energy economics substituted for money economics. With extraordinary patience he has built, rather than collected, an amazing number of press cuttings into a bulky volume, facts suggesting theory and not being amassed merely to support it.

It is true that we are living in a machine age, and, more and more, find that we have to tie ourselves onto the machine—the artist, for instance, may have to paint his pictures for posters. But Mr. Carter would limit cinema. Take the case of Soviet Russia which has fascinated him with "the return to fundamental things of human life upon which to place a scientific reality."

Early Russian films *were* moving because they spoke of the people's experience, because they touched the moments the actors and technicians had actually lived through. On the other hand, there must always be several lines of development. The cinema has imagination: it can achieve more than documents of the actual. Present conditions have to change if the medium is to remain vital: it is madness to try to use them for a basis of theory. Mr. Carter's own example will betray him. All cinéastes know that Russian films have shot their bolt as they ignore so many values and persist in one line of development.

Montage, the mathematics of cutting, was the terrific contribution of the Russian cinema; strips of films were welded together so that new conditioned reflexes could be substituted for the old. Intestinal rumblings of parliamentary representatives warned that such forceful screen pedagogy was dangerous. At the moment of writing, though, most of the new programmes of the Russian companies might be taken over, with

perfect equanimity, by welfare societies and distributed through the machinery of needlework meetings and Saturday night socials. *Montage* has become an acceptance of limitation; while the scenarios concern the evils of drink and smoking or the anti-social sins of novel reading.

Mr. Carter is worried by the neglect of critics to read current events into "the best pictures". When he sees a talkie he asks himself, "Why was this picture produced today and what significance has it for our time?" Maybe, therefore, he is not so worried that the Russian film is now synonymous with boredom. As long as it "has a message". . . .

However, there can be no doubt that Mr. Carter is courageous. During the Great Black Famine he went searching for film material, although "you discovered peasants eating each other, parents their children, husbands their wives, wives their husbands." And there can be no doubt about his conscientiousness. To prove that "there is a creative movement outside human beings which acts upon them as a means of inspiration," he spent months by the sea taking photographs of shells and stones. And there can be no doubt that he often hits exact nails on the head. About the Quota he writes, "You might as well try to force a member of a University crew to catch English measles instead of German measles."

STAR-DUST IN HOLLYWOOD, by Jan and Cora Gordon. George G. Harrap & Co. 12/6.

We know a witty gentleman who gaily insists on calling his enemies, "Dirty pro-Boers!" It seems as wilful, at this saturated time of day, to write a book about visits to a studio. But Jan and Cora Gordon give a little more. As a sample there is a description of the violin and harmonium duet—studio orchestra of the silent days—as the effort of "a musical hyena and a melodious wart-hog." The book is, anyway, meant for a special public.

Really, one learns more of Hollywood from Morris L. Ernst and Pare Lorentz's CENSORED (Jonathan Cape. 7/6.) published in a pasted up cover of censored scenes.

There are those who fight censorship on principle and those who are content to oppose its follies. Heywood Broun, in a foreword, says that he would not be incensed to receive films licensed by Havelock Ellis and John Dewey. To argue that a foolish censorship is better than a wise one, since fools will soon destroy themselves, "would be true only were cutting done openly." Well, Ernst and Lorentz have achieved something by publishing portraits of the holy-ones: in their book one may inspect pictures of Evan Chesterman of the Virginian Censors or of Dr. George Heller of the Maryland Board. Indeed, one of the distinguishing features of the book is its outspoken way of nailing *Names* to the mast.

". . . A fanatic is a positive force. He is active. It happens that fanaticism reaches an epitome of organization in movie censorship. The movie censor is a curious exhibit, not only because he has flagellated life and courage from a promising craft, but because he has gained strength and has the dignity of law, salary, mothers and churches by its side."

Follow: the usual cases of cuts. But these abuses are becoming cartoon stencils. "It is the law, not the personal genius of the censor that makes him important." The law gives the censor power, in America, to reject any cheap movie. "If the public leaves the theatre shocked by the vulgarities of the screen then the censor is to blame." But the American censor is a political job holder: he does not worry about *Taste*. Neither does he worry about the feelings of Turks, Bulgarians, or others who *have no vote*. The authors sum up the question by saying that the censors are selective sadists—"bearing no grudge against evidence of man's bestiality but merely directing its use." Had the censors lived in the days of street whippings, public hangings and stocks, they would have allowed pictures of horse stealing only "if handled delicately."

One would think that the large companies would, by this time, have learned just what the censors cut. However, the authors of *Censored* point out that the seventeenth deadly sin on the official list is headed, "Unclassified!"

A side of the censorship which is not often considered is the fact that it is a *business* for the censors. The men who are hired to cut would feel unfaithful if they did not use their scissors.

The book ends with a reflection on the next war. The censors, having gained control of the press, air, theatre, will have power to say "Yes" or "No". . .

Finally, there are a couple of new photographic books from Germany. PHOTO AND ADVERTISING is another book of commercial photos collected by J. Pecsi (Josef Singer, Berlin.) The professor of photography in Budapest makes a splendid case for the modern, commercial photo and shows how type and pictures are marching ahead as allies.

NEUE FOTO-KUNST KALENDER 1931 (Deutsches Berlagsbuchhaus. Dresden) is less formal than the tousled portfolios of loose photos which emanate from Paris. It is nice to meet old friends, but are not the big names of art photographers becoming too successful to need encouragement? Is it churlish to ask for youth to be given a chance?

THE THEATRICAL FIELD

CONDUCTED BY MARGUERITE ORNDORFF

Theatrical Film Reviews for March

[28] *THE ROYAL FAMILY OF BROADWAY* (Paramount)

With a few minor changes, the Ferber-Kaufman comedy arrives on the screen as one of the best entertainments we've seen in weeks. Mind you, it's not a movie. It's a stage play, screened. But what a gorgeous lot of fun it is, any old way. It has been dinned into our ears that the Barrymores are the prototypes of the Cavendish family, and if that increases your interest in it, all well and good. Certainly Frederick March's mad burlesque of the eccentric John of that tribe gives an air of verity to the claim. Ina Claire's Cavendish, however, smacks of nobody but herself. With a charm and imagination all her own, she has created a most pleasing personality in Julie, who having devoted most of her life to the stage, believes for a brief time that marriage and the security of wealth are more desirable, only to realize that the stage is her life and she can't give it up. Each member of the clan tries to turn his back on the footlights, but each one finds in the end that the call is too strong. Only old Fanny, the matriarch, is loyal to the last. Henrietta Crosman is splendid in the latter role. Mary Brian as Gwen, the youngest, is more than satisfactory. But the high spots in the whole thing, of course, are the performances of Miss Claire and Mr. March. Don't miss them.

(*See Film Estimates for February*)

[29] *LITTLE CAESAR* (First National)

The gangster picture *par excellence*. All about the sub-strata of society, and a detective sergeant with a drawl copied from the one in *The Racket*. It sets forth the career of one Ricco, called by his associates "Little Cæsar", and depicts his rise from petty banditry to racketeering on a magnificent scale. It pictures the pleasures of the underworld and also the dangers. In the end, "Little Cæsar" dies of a row of little holes neatly bored into him by a machine gun in the hands of the police. It isn't pretty. Those of you who contemplate a future of crime, see this and reconsider. Edward Robinson does an excellent characterization as Ricco. Douglas Fairbanks, Jr. is somewhat less satisfactory as a young dancer who inadvertently becomes entangled with Ricco's gang and has a hard struggle to break away from him. Stanley Fields and Sidney Blackmer give good performances.

[30] *THE CRIMINAL CODE* (Columbia)

Dealing with a prosecuting attorney who in the course of his political ups and downs finds himself warden of a prison, whose inmates in large proportion are there because of his efforts. Rioting and murder figure in the story, as a background for the romance of a youthful prisoner and the warden's daughter. Walter Huston is effective in the role of the warden. Phillips Holmes is good as the young convict. DeWitt Jennings as a prison guard, and Constance Cummings as the warden's daughter do good work.

(*See Film Estimates for February*)

[31] *REDUCING* (Metro-Goldwyn-Mayer)

Marie Dressler and Polly Moran again demonstrate their ability to make us laugh. The setting this time is a beauty shop, which offers plenty of opportunity for mechanical comedy and slapstick. The funniest scenes, however, are the incidents when Miss Dressler takes her family to New York, the trip, and the arrival. There is something so human in Miss Dressler's unaided comedy that she is irresistible. Able assistance is rendered by Lucien Littlefield. The cast is completed by Anita Page, Sally Eilers, William Bakewell, and William Collier, Jr.

(*See Film Estimates in this issue*)

[32] *THE NEW MOON* (Metro-Goldwyn-Mayer)

The tuneful Romberg operetta about early French settlers in Louisiana is now disguised as a Russian piece—a more or less credible tale about a princess who falls in love with a lowly lieutenant. After the usual misunderstandings, the course of true love straightens itself out to the tune of "Lover Come Back to Me," sung by two gorgeous voices, those of Grace Moore and Lawrence Tibbetts. Heavy villainy by Adolphe Menjou, and whimsical comedy by Roland Young, both of whom give good performances. Emily Fitzroy, Gus Shy, and others complete a pleasing cast.

(*See Film Estimates in this issue*)

[33] *CIMARRON* (R.K.O.)

Possibly the well-worn "epic" is too large an adjective to apply to Edna Ferber's chronicle of the west, but it comes fairly close to describing it. Those who have read the book will know the satisfaction of seeing it faithfully produced in all but the most unimportant

(*Concluded on page* 86)

THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
Aloha (Ben Lyon-Raquel Torres) (Tiffany) Cheap re-hash of South Seas stuff—white man's struggle against sex-temptation to "go native." Dark-skinned "bride" not acceptable to hero's American parents, so she jumps into a volcano, as her mother did before her!	Trash	Unwholesome	No
Body and Soul (Elissa Landi and Charles Farrell) (Fox) Interesting and quite human war-story—notably acted by Elissa Landi, and probably Farrell's finest work to date, except for his futile attempt to act drunk in one scene. Unfortunately, the genuine love affair is made to appear illicit through most of film. Good plot, fine suspense and surprise.	Interesting	Better not	No
Captain Applejack (John Halliday and Mary Brian) (Warner) Whimsical crook thriller about treasure hidden in old mansion now owned by descendant of famous old pirate. Hero, tired of easy life, wants exciting adventures and finds them at home. Acting good, especially by Halliday, but he seems uncertain at times whether to try to be funny or convincing.	Perhaps amusing	**Amusing**	Fairly amusing
Cimarron (Richard Dix and Irene Dunne) (RKO) Powerful and convincing presentation of Oklahoma's climb from frontier conditions to statehood in 40 years. Strong human appeal, sweep and vigor of action, and high historical value. Falls short of its highest possibilities because subject-matter is finer than the acting, and dramatic sequence is too often broken.	**Excellent**	**Excellent**	**Exciting but good**
Damaged Love (June Collyer) (Sono-Art) Cheap sex-picture of wayward husband—miserably played by Charles Starrett—and his cavortings with a siren. June Collyer woefully inadequate as singer and siren. A crude and unwholesome production with nothing to redeem it.	Trash	By no means	No
Dance, Fools, Dance (Joan Crawford) (MGM) Strong mixture of sex and shootings. First half, high society life of dance, booze and "love tried out on approval"—led by very modern young brother and sister, until father dies, ruined by stock market. Second half, heavy gangster melodrama, with brother as murderer, caught by sister turned reporter. But still perfectly happy ending.	Depends on taste	Unwholesome	No
Don't Bet on Women (Edmund Lowe, Roland Young, Jeanette McDonald, Una Merkel) (Fox) Light, rather clever character-comedy, without hero or villain, sophisticated but inoffensive. Lowe as cynical and supposedly irresistible lothario, is challenged by Roland Young as the self-satisfied husband to shake his wife's loyalty even to the extent of a kiss. Delightful comedy work by Una Merkel.	Lightly amusing	**Amusing**	Of little interest
Dude Wrangler, The (George Duryea) (Sono Art) Combination society-western — story of trials of wealthy young Easterner who tries to run a dude ranch under heavy handicaps. Light, unpretentious and unusually pleasing comedy of the Western type.	Mildly amusing	**Amusing**	**Amusing**
Fair Warning (George O'Brien) (Fox) Ordinary Western, with usual hero-girl-villain-horse-dog stuff, lively action and artificial thrills. Kidnapping, big fire, shooting, riding, etc. Unobjectionable as Westerns go.	Hardly	Perhaps	Perhaps
Father's Son (Lewis Stone, Leon Janney, Irene Rich, John Halliday) (1st Natl.) Outstanding picture—human and entertaining for all, particularly thought-provoking for fathers. Still better than "Boy o' Mine" made years ago from same Tarkington story. Whole cast excellent, Janney notable, Halliday does minor role exquisitely. Splendid example of screen's finest possibilities.	**Excellent**	**Excellent**	**Good**
Fighting Caravans (Gary Cooper and Lily Damita) (Para) One more "covered wagon" attempt, with bigger wagons and rougher roads. Pretentious, costly, crowded with cast, clogged with detail, ponderous humor from two old gin-soaked scouts, crude dialog, and with an aimless hero woodenly acted by Cooper. Damita good, scenery wonderful, much thrilling action, and considerable historical value.	Fair	**Entertaining**	Good if not too exciting
Finn and Hattie (Leon Errol) (Para) Erroll's hilarious humor dominates whole—his best role to date, as the gullible, wealthy small-town American doing Paris with his family. Mixture of hokum, nonsense, slapstick, with many laughs and the usual vulgarities. Brazen precocity and risque speeches of two 10-year-olds is fine example of bad taste.	Depends on taste	Funny but cheap	Doubtful
Fourth Alarm, The (Nick Stuart) (Security) Rather cheap and sensational picture—heroine locked in storage room with nitro-glycerine, building on fire, hero saves her, etc. —blatantly attempting to glorify American firemen. Much hokum, poor acting, and artificial thrills.	Poor	Poor	No
Girls Demand Excitement (John Wayne and Virginia Cherrill) (Fox) Another story of impossible "college life"—with hero trying to get coeds ousted from the institution. But the heroine fights back—so he marries her. Perhaps a shade more silly and absurd than most other "college" pictures have been.	Stupid	Dull	No
Great Meadow (Eleanor Boardman and John Mack Brown) (MGM) Fine, vivid, convincing picture of some real American history—travels and trials of pioneer emigrants from Virginia into Kentucky in Daniel Boone days. Shows much suffering, dangers and violence, but constantly relieved by humor and human appeal. Genuine historical value.	**Excellent**	**Excellent**	Good if not too strong

Titles of Films (Actors) (Producers)	For Intelligent Adults	For Youth (15 to 20)	For Children (under 15)
June Moon (Jack Oakie and Frances Dee) (Para) Tin-pan-alley story, with Oakie in typical wise-cracking role as crude but conceited small-town song-writer who comes to New York expecting a fortune from his "lyrics." Gets involved with blonde gold-digger with neither scruples nor morals, but marries sweet heroine after all, of course. Inane, but funny in Oakie style.	Feeble	Hardly	Hardly
Kept Husbands (Dorothy Mackaill) (RKO) Improbable and cheaply sensational romance of rich girl who dazzles poor but rising young mill-worker to marry her. He is finally humiliated enough to revolt—gets sudden wealth for himself and all is solved. Dorothy Mackaill does well playing opposite an impossibly dull hero. Heavy humor here and there.	Dull	Unsuitable	No
Ladies Must Play (Dorothy Sebastian) (Columbia) Personable young stock-broker (hero) takes commission to get his stenographer (heroine) married off to some millionaire of the "400" at Newport. After amusing complications they marry each other, of course. Thin, but more or less amusing, and probably too flippant to be at all unobjectionable.	Fair	Perhaps	Hardly
Many a Slip (Lew Ayres and Joan Bennett) (Univ.) Another good cast wasted on worthless, stupid "Adult Only" picture that depends on its cheap sex stuff alone for success. Hence it will fail. The old hokum of fall in water—deserted cabin—drying clothes—seduction—marriage—false pretense of baby coming—etc. ad nausea.	Trash	Unwholesome	No
Mother's Cry (Dorothy Peterson, Helen Chandler, David Manners) (1st Natl) Heavily tragic story of mother love and sacrifice, but with much genuine realism, humor, and human interest. Becomes top heavy with woe when one son is electrocuted for murdering his own sister—mother still managing to console herself with other son's success as architect.	Interesting of its kind	Heavy	No
My Past (Bebe Daniels, Ben Lyon, Lewis Stone) (Warner) Hero has heroine as mistress while wife is in Europe, but drops her on wife's return. Heroine then transfers her love to hero's grey-haired boss "who has always been like a father to him." This makes it awkward for a while, but divorce and big-hearted cooperation from all concerned restores ex-mistress as wife to hero.	Hardly	Pernicious	No
New Moon (Lawrence Tibbetts, Grace Moore) (MGM) Excellent, colorful musical comedy of swash-buckling romance laid on Russia's military frontiers—with fine singing by the principals and fine acting by Roland Young. Heavily spiced with risque lines and situations, and with some scenes of gruesome violence.	**Good of kind**	Doubtful	No
Painted Desert, The (William Boyd) (Pathe) A Western unusual for its sentimental element, its character appeal, and some uncommon and beautiful scenic backgrounds. Two frontier pals find a waif—quarrel over him and become mortal enemies—but the child, grown up as hero, ends the feud after exciting complications. Not unduly exciting.	Good of kind	**Good**	Exciting but good
Rango (Produced by Ernest Schoedsack) (Para) Splendid picture, with charming prologue, showing life of native father and son in Sumatra jungle home—friends with the teeming jungle life, but sworn enemies of the tiger, enemy of all. Beautiful scenery and photography. Intensely interesting and thrilling, genuine and convincing, high in both educational and entertainment value.	**Interesting**	**Excellent**	**Fine unless too exciting**
Reaching for the Moon (Douglas Fairbanks and Bebe Daniels) (U.A.) Fairbanks in very modern role—but still typical—as dynamic financial genius doing incredible feats in money-making, and resistless as usual in his pursuit across ocean of the first girl he ever loved. Usual speedy tempo, with one or two regretable minor touches needlessly suggestive.	**Entertaining**	**Amusing**	Probably amusing
Reducing (Marie Dressler and Polly Moran (MGM) Hilarious slapstick farce, with Marie Dressler doing great work in a vehicle unworthy of her power. As the poor and crude country sister she saves the day for her city sister grown rich and snobbish by her beauty parlor. Involves a seduction, much sentimentality, riotous humor, some human appeal and plenty of bad taste.	Depends on taste	**Funny but doubtful**	**Funny but doubtful**
Right of Way, The (Conrad Nagel and Loretta Young (1st Natl.) Hopeless hash of stale Gilbert Parker story of Canada. Monocled hero is brilliant lawyer and poseur, also a married man. Then, drink—barroom fight—amnesia—northern wilds—enter heroine, but death saves hero from bigamy. So far-fetched and unconvincing as to be more or less silly and ridiculous.	No	No	No
She Got What She Wanted (Betty Compson) A Russian peasant couple take boarders in New York. The wife, thirsting for romance, tries several divorces and marriages with boarders, but finally finds her real happiness is with her first husband. Burlesque of easy divorce, much of it really funny.	Fair	**Better not**	No
Sit Tight (Winnie Lightner and Joe E. Brown) (Warner) Raucous, riotous farce of sure-fire hokum, with Winnie as "Doctor O'Neill" running health resort and training wrestlers, and Joe as blatant, would-be wrestler and adorer of Winnie. Perhaps less objectionable than their previous pictures, but the usual bellowing dialog, wisecracks, vulgarities and bad taste. Joe probably at his funniest to date.	Depends on taste	**Cheap and funny**	**Cheap and funny**
Stolen Heaven (Nancy Carroll and Phillips Holmes) (Para) Street girl (heroine) inveigles young thief (hero) to her room. With his stolen $20,000, they pose as married at gay gambling resort for few weeks of riotous joy and expenditure. Then, after a little perfunctory punishment, they have won happiness for life. Distorts all ideals of honesty, marriage, and normal living.	See it and think	Pernicious	No
Truth about Youth, The (Loretta Young and Conway Tearle) (1st Natl) Much sex element, yet perhaps wholesome. Charming young heroine engaged to thoroughly worthless young hero who leaves her for cheap cabaret vamp. Exit hero, logically. Heroine turns gladly to hero's uncle (finely played by Conway Tearle)—they have been in love with each other from the start—as refreshingly sane and satisfying ending.	Fair	Perhaps	No
Under Suspicion (J. Harold Murray and Lois Moran) (Fox) A mild Western of the Canadian Northwest Mounted, without objectionable elements, with some misplaced singing, of considerable human interest. Emphasizes honor and loyalty, is smoothly told, and well acted against beautiful mountain backgrounds.	Fair	**Good**	**Fairly suitable**

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The Theatrical Field

(*Concluded from page* 83)

details. The progress of Osage, Oklahoma, from a raw boom town of the 'eighties, to the big, bustling city of 1930 is as well handled as anything I have ever seen on the screen. Richard Dix as Yancey Cravat does his finest work in years. It is the sort of part he can do well. Irene Dunne equals him in her admirable character drawing of Sabra Cravat. George Stone and Roscoe Ates contribute two fine performances, and Edna May Oliver's comedy characterization is thoroughly delightful. Others in a well balanced cast include Eugene Jackson who makes a real character of the colored boy, Isaiah, William Collier, Jr., Stanley Fields, and Estelle Taylor. Direction is by Wesley Ruggles.

(*See Film Estimates in this issue*)

[34] *THE GANG BUSTER* (Paramount)

Jack Oakie has his favorite role as the small town insurance salesman who invades New York, and innocently gets mixed up in a gang war. There's probably not a line or a situation that you will remember an hour later, but that won't prevent your laughing at the moment. Superstitions, always good for comedy, plays its part. The hero proceeds undaunted through a world of pictures that hang crooked on the walls and have to be straightened, of leaning ladders that have to be walked around, of wood that has to be knocked on. William Boyd, and Francis McDonald are the rival gangsters, and Jean Arthur the pretty girl who has to be won.

(*See Film Estimates for February*)

[35] *THE PASSION FLOWER* (Metro-Goldwyn-Mayer)

Charles Bickford, Kay Johnson, and Kay Francis form an interesting triangle in the story of a wealthy girl who marries her father's chauffeur and is disinherited. Her cousin, a woman who has married for money, and is bored with her life, appropriates the chauffeur-husband after a long siege. The story is for the most part intelligently written, and is intelligently handled by director William de Mille and the cast, which includes Lewis Stone, Zasu Pitts, and a small boy who has some clever lines.

(*See Film Estimates for January*)

[36] *THE DEVIL TO PAY* (United Artists)

Ronald Colman as the black sheep of a conservative London family is just about as charming as he can be and still live. Not that I don't like Mr. Colman. Quite the contrary. But I just don't want them to overdo him. Movie producers, you know, have that fatal weakness. The story is one of Frederick Lonsdale's clever nothings, depending entirely on witty lines and the personality of the star to put it over. Loretta Young, who is a beauty and intelligent to boot, plays opposite. Frederick Kerr, whose crusty old gentlemen are becoming a screen tradition, gives one of his best performances. And there is a small wire-haired terrier who with some assistance from Mr. Colman, steals the show for a whole scene. In the cast are Myrna Loy, Crawford Kent, and David Torrence. Good entertainment.

(*See Film Estimates for February*)

[37] *ONCE A SINNER* (Fox)

Dorothy Mackaill is distinctly miscast as a woman with a past who marries a country boy for love. She intends to tell him everything, but he indulges in the grand gesture and refuses to listen. He invents something, and his success takes him to the city. When his wife drops back into her old circle of friends, he allows himself the luxury of jealousy. Quite a routine story with no distinction in acting unless it is in the case of John Halliday who is regrettably wasted in such a story. Joel McCrea is the guileless husband and C. Henry Gordon is the villain.

(*See Film Estimates for February*)

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

"Mechanical" Church Service

The "mechanical" church service sponsored by the Presbyterian Board of Christian Education has recently been presented in Chicago. As in other parts of the country, much interest was aroused and considerable newspaper publicity resulted.

This service, consisting as it does, almost exclusively of talking movies, hymns illustrated with stereopticon slides, and silent movies with musical background, is a distinct novelty and will certainly do much to arouse interest in religious movies.

The value of the talking picture in the church is without question coming into discussion, now that efficient portable talkie reproducer outfits at a reasonable price are being made available together with an increasingly satisfactory library of sound subjects.

The modern clergyman is alert and wide awake. He is interested in putting his "job" over, and he gives every evidence of welcoming effective aids to that end. It looks very much as though he would soon become "sold" on the possibilities of sound movies for church work.

Nineteen Religious Films Announced

I am particularly glad to be able to report that thirteen reels of motion picture material on the life of Christ and six missionary subjects have been announced by the recently organized International Film Service, Inc., of Philadelphia. This is a non-commercial, non-sectarian organization which, I understand, came into existence largely through the efforts of the Presbyterian Board of Christian Education. These films can all be secured on a rental basis.

The pictures dealing with the life of Jesus are listed under the general heading of *I Am The Way*. In this series the thirteen reels have been so arranged that they may be used individually or in groups of two or more. They are all silent, although sound accompaniment will probably be added. The pictures are intended for use as a part of any church service, or in Sunday School and Bible study meetings. They carry no denominational message.

The subjects are as follows: *When Jesus Was Born, The Boyhood of Jesus, A Young Man of Nazareth, The Day of Decision, Jesus Gathers His Friends, A Ministry of Healing, A Country-Side Teacher, The Kingdom of Heaven, Jesus and the Temple, Blind Leaders, The Hours of Trial, The Living Christ.*

They are all one-reel pictures except *The Hours of Trial,* which is a two-reel episode. They can be secured in both 16 mm. and 35 mm.

The pictures include some unused negatives from the *King of Kings,* together with Palestinian scenes from the Ohio Film Company.

Since the value of these pictures will assuredly be greatly increased by the atmosphere in which they are presented, Dr. Calvin W. Laufer, of Philadelphia, has created a setting for each. These settings include worship themes, hymns, organ and choir selections, and sermon subjects. It is hoped that such programs will be of use in assisting pastors to show the films to the best possible advantage and with the best results.

In order that the pictures might be as nearly perfect as possible, an advisory committee for editorial counsel on religious subjects was formed. Those who have given their services are: Arlo Ayres Brown, D. D., Lit. D., L. L. D., Madison, N. Y., Harold I. Donnelly, Princeton, N. J., Harold McAfee Robinson, D. D., Philadelphia, Pa.; Sidney A. Weston, Ph. D., Boston, Mass.

Missionary Pictures

The six missionary subjects are all one-reelers and are available in both 16 mm. and 35 mm.

These pictures, we are told, do not stress the activities of any one denomination. In building up the program both for the present and with the future in mind, it is stated, the six missionary requirements cited by the Right Reverend Francis J. McConnell in his study, "Human Needs and World Christianity," are used as a basis. These are: better health, more wealth, sounder knowledge, larger freedom, closer fellowship, and the vision of God.

Each picture deals with one of these points, showing the problem in a particular locale, and telling the story of what is being done by individual organizations to relieve it.

The six subjects now ready are: *The Word of God in India, Christian Education in India, Medical Missions in India, The Word of God in Africa, Christian Education in Africa, Medical Missions in Africa.*

It is felt that while it has not been possible at the present time to give the whole scope of the work that is being done in foreign fields, this present program will allow of unlimited future expansion. The material is dramatically interesting, up-to-date, well photographed, and carefully edited for use in any church, Sunday school or mission study group at any time, according to those who have seen it.

In order that it might be as accurate and valuable as possible, an advisory committee for editorial counsel on missionary subjects has given its services. The members of this group are: Walter Getty, New York; Harry S. Meyers, D. C. S., New York; Frederick R. Thorne, New York; H. G. Conger, Chicago; Enoch F. Bell, D. D., Boston; John Irwin, New York; A. V. Casselman, D. D., Philadelphia.

Oscar M. Miller, general director of the Publications Department of the Presbyterian Board of Christian Education, is general manager of International Film Service, Inc., and H. Paul Janes, director of the Division of Visual Aids of the Board of Christian Education, is assistant manager of International Film Service.

Requests for Film Source List

A large number of requests have been received for the tentative film source list which we mentioned last month as being offered free by a prominent motion picture equipment manufacturer. This firm is the Bell & Howell Company, and we wish to thank them for making this service possible. The list is not as yet an exhaustive one but it is sufficiently complete to give the inquiring churchman a good start to an understanding of what he can expect in the way of a film supply when he embarks upon a movie program for his church. If you will write to the editor of this department, this list will be sent you at once free of charge.

Pamphlet on Motion Pictures and the Church

Now available in pamphlet form is the 1930 "Report of the Committee on the Use of Motion Pictures for Religious Education."

In some 60 pages are contained the most comprehensive survey and summary of the present status of motion pictures in the church field that we have yet seen.

For copies of the Report address the Chairman of the Committee—Professor Howard M. LeSourd, School of Religious Education, Boston University.

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SCHOOL DEPARTMENT

Conducted by Dr. F. Dean McClusky
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

Real Educational Talking Pictures

Silent motion pictures were running for some twenty years before film-production for educational purposes was seriously attempted. Talking motion pictures have waited scarcely two years for recognition of their educational possibilities. Production of educational "talkies" is well under way and amazingly high quality has already been achieved.

The productions of the Electrical Research Products Inc. are outstanding examples of this new material. They show a quality and finish distinctly extraordinary for what is still pioneer work. Some 40 reels of one-reel and two-reel subjects are already announced as completed. They include 5 subjects for use in Elementary Science (Plant Growth, The Frog, How Nature Protects Animals, Mushrooms and Other Fungi, The Dodder)—15 subjects for High School Grades

An Illustrative Situation from the film, "The Creative Approach to Education."

(Symphony Orchestra Series, Acoustic Principles, Finding the Right Vocation, The Builders, The Play of Imagination in Geometry, Fundamentals of Football, and others)—and 10 subjects designed expressly for the instruction of parents and teachers (Dynamic Learning, Diagnosis of Difficulties in Arithmetic, Teaching of Reading, Guidance in Public Schools, The Elementary Teacher as a Guide, The Creative Approach to Education, The Testing of Child Intelligence, The Study of Infant Behaviour, Accomplishment Tests for Babies, Classroom Demonstrations from Grade I to Grade VI).

The last named group, planned for teacher-training, is of particular significance. It should do much to speed up the slow rate of progress obtaining in the

One of the Accomplishment Tests for Babies

visual field for a decade past. This sluggish growth has been due largely to teacher-ignorance of what visual materials can do and how they are handled. Thousands of teachers are friendly to the idea of visual instruction but hesitant about attempting a start because of meagre personal experience of the new methods and materials. These E R P I films (Electrical Research Products Inc.) should be vastly enlightening to this army of the timid. Any teacher viewing these pictures will have quick and convincing evidence of two points—the instructional power of such material upon even the adult mind, and the relative simplicity of mechanical projection operations.

The uniform plan of the teacher-training films is about as follows. With careful research the subject is chosen, scenario or working script composed, and the spoken text prepared in manuscript form. This text is then delivered as sound accompaniment to the film by an eminent scholar, who appears in person during parts of the picture and whose voice only is heard during other parts. With the fine quality of voice reproduction achieved, the personality of the

great teacher is brought vividly and tangibly to the audience along with the subject matter. The one essential would seem to be that only those scholars be chosen who are also pleasing and effective speakers. Unfortunately, scholarly eminence is no guarantee of rhetorical charm.

Two of the subjects may be mentioned here as examples not only of educational value but fascinating interest. In *The Creative Approach to Education* Dr. Hughes Mearns of New York University gave a comprehensive and intensely interesting expose of the fundamentals of "creative education". Professor Mearns' exceptional charm of manner and delivery enhanced greatly the effectiveness of the film. Numerous scenes and bits of action illustrated tellingly the various points in the discussion—the repressing effects of adult restrictions upon children, what adults can do to the child's native truth-telling instincts, to his natural tendencies to original and even poetic utterance, and the supreme need of allowing the child to develop "himself as himself, not as a standardized copy of someone else." In *Accomplishment Tests for Babies* Dr. Charlotte Buhler of the Psychology Institute of Vienna puts before the eyes a series of fascinating age-tests developed with elaborate care and accuracy, whereby the normality of a child during every month of his first two years can be determined by graded experiments. The little subjects themselves, from three months to 21 months old, come before the camera, submit to the tests and show beautifully the exact reactions established as correct for their ages.

Teachers should not fail to write the Electrical Research Products Inc. for full literature and information.

Philadelphia Museums Offer New Service

The Philadelphia Commercial Museum and the University of Pennsylvania Museum are organizing a new service for schools whereby teachers and pupils may establish school museums as visual aids to classroom work. For the present school year membership in the association is limited to twenty schools, outside the city limits of Philadelphia, but this number will increase as the association develops.

According to the announcement, plans for the development of these School Museums include:

"A. Installation in the school of collections, now in the Commercial and University Museums, for use in school work. For example, reproductions of Pompeian bronzes for use in teaching Latin, An-

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GROUP 1

1. **Micro-Organisms of a Hay-Infusion:** Biological study of a day by day hay infusion, visualizing the protozona fauna observed.
2. **Sexual Reproduction:** Miscroscopic study visualizing the characteristic differences existing between sperm and germ cell of the Atlantic oyster, method of fertilization, cell cleavage, cell division illustrating means by which the fertilized ovum passes from the one cell stage to the mulberry stage, thus reproducing a new individual.
3. **Development:** Microscopic observation visualizing the development of the fish embryo (Paradise Fish) from the blastoderm stage to the time of hatching.
4. **A Microscopical View of the Blood Circulation:** Microscopic and stop-motion film illustrating the course of blood and lymph through the human body, the action of a living heart (Turtle), the expansion and contraction of the arteries, the arterial, venous and capillary flow of the blood, as observed in the vascular system of the early chick embryo.
5. **Inherent Characters:** Microscopic study visualizing the origin of the heart beat and the inherent qualities of heart muscle contraction in the early chick embryo; fragments of heart tissues transplanted into a culture media are seen to function 45 days after transplantation.
6. **Precipitins:** Biologic observation illustrating the specific differences prevailing among animal and human proteins and their usefulness in detecting the relationship of various blood groups.
7. **Flowers:** Botanical study visualizing the characteristic variation existing among garden flowers.
8. **Seeds and Seedlings:** Botanical observation illustrating the transformation of seeds to seedlings.
9. **Paper White Narcissus:** Floricultural film visualizing the bulb propagation in Florida.
10. **Harvesting the Golden Fruit:** Horticultural film visualizing the orange culture in Florida.

Rental Price: ONE DOLLAR per subject per day, plus transportation charges both ways.

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B. The development each year of one Museum Project, to which the pupils of all grades will contribute in connection with their school work, and to which the Commercial and University Museums will contribute with information and illustrative material.

The Development of Records has been chosen as the project for 1930-31.

In the development of the project throughout the school year, Geography, History, and Language classes will collect information and examples of writing and writing materials. The museums will supply: (1) instructions for contributing projects to be developed by individual grades, as for example, how to make Indian picture writing on skin, how to write on palm leaves, how to make clay tablets, how to make and write with quill pens, how to make paper; (2) original specimens for incorporation in the finished project, as for example, a Babylonian clay tablet, a piece of Egyptian papyrus, an example of Egyptian hieroglyphs, a leaf from a palm leaf book, a leaf from an Arabic manuscript, etc.

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C. The foundation of a permanent museum library of mounted photographs and lantern slides (twenty of each to be sent to each school by the Museums each year) related to the selected year's project, but applicable to the teaching of other subjects as well.

"Thus at the end of each year's membership in the association the member-schools will possess an increasingly comprehensive and valuable collection of visual-aid material, of Museum standard in quality, and directly applicable to the study of subjects in the school curriculum. Each school will have a real nucleus for a permanent helpful School Museum.

"It is the hope of those responsible for the initiation of the plan that through the cooperative development of these School Museums the children may obtain a realization of the scope and function of the modern museum, as a means of both instruction and inspiration for the understanding of man and the world in which he lives."

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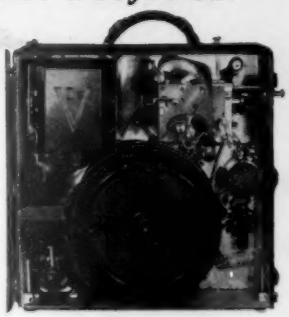

Interior DeVry Sound-on-Film Projector (portable)

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Visual Educators Meet

The Eleventh Annual Convention of the National Academy of Visual Instruction was held in Detroit, Michigan, February 24 and 25, meeting concurrently with the Department of Superintendence of the N. E. A.

The convention was opened with an address by Superintendent Edwin C. Broome of the Philadelphia public schools, newly elected president of the Department of Superintendence, and closed by Superintendent Willis Sutton of Atlanta, president of the N. E. A., who was guest speaker at the luncheon program on Wednesday.

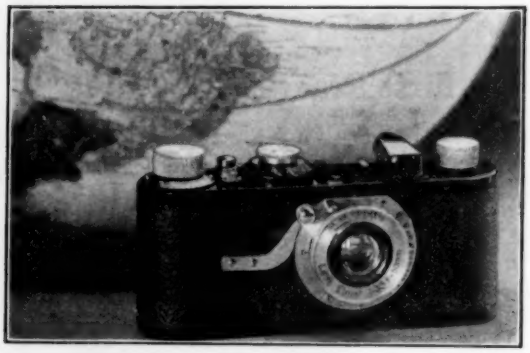
The sessions, five in number, were unusually well attended and enthusiastically received. Stenographic records were kept of the discussions, which coupled with the many papers presented, will enable the Academy to publish in full the proceedings of the convention.

The meetings were organized on the round table basis, the discussion being centered in these large topics: The Administration of Visual Instruction, Training Teachers in Effective Visual Instruction, Progress in Visual Education in 1930-31, and Recent Research in Visual Instruction.

An outstanding number which gave the program an international flavor was Dr. George Roemmert's demonstration of the micro-projection of living microcosms. Dr. Roemmert who is from the Biologisches Laboratorium in Munchen, Germany, has a remarkable method of presentation which should be studied by every biology teacher in this country.

The membership in the Academy is the largest in its history. Reports from all over the country show that visual instruction is growing rapidly. The home-made lantern slide is popular now. Much interest is shown in the talking motion picture and many are wondering what its contribution will be in the educational field. Teacher training in visual methods and bringing the visual aid closer to the work of the classroom teacher were two points stressed throughout the convention.

The officers elected for 1931-32 were: President, F. Dean McClusky, Director of the Scarborough School, Scarborough, New York; Secretary-Treasurer, Ellsworth C. Dent, of the Bureau of Visual Instruction, University of Kansas; and the Executive Committee, Daniel C. Knowlton, Associate Professor of Education, New York University and Rupert Peters, Director of Visual Instruction, Kansas City Public Schools, Kansas City, Missouri.



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For Better Projection .. Uleja

LEICA, the "still" camera used by foremost educators, fits the vest pocket or purse, takes 36 pictures on a single roll of cinema film (double frame size) and screen reproduction from positive film is wonderfully clear, sharp and distinct.
The Leica's double frame pictures require less enlargement than single frame film and, reproduced by means of the Uleja projector, there is no distortion nor loss of detail.
Descriptive pamphlet showing the Leica camera and Uleja projector mailed upon request.

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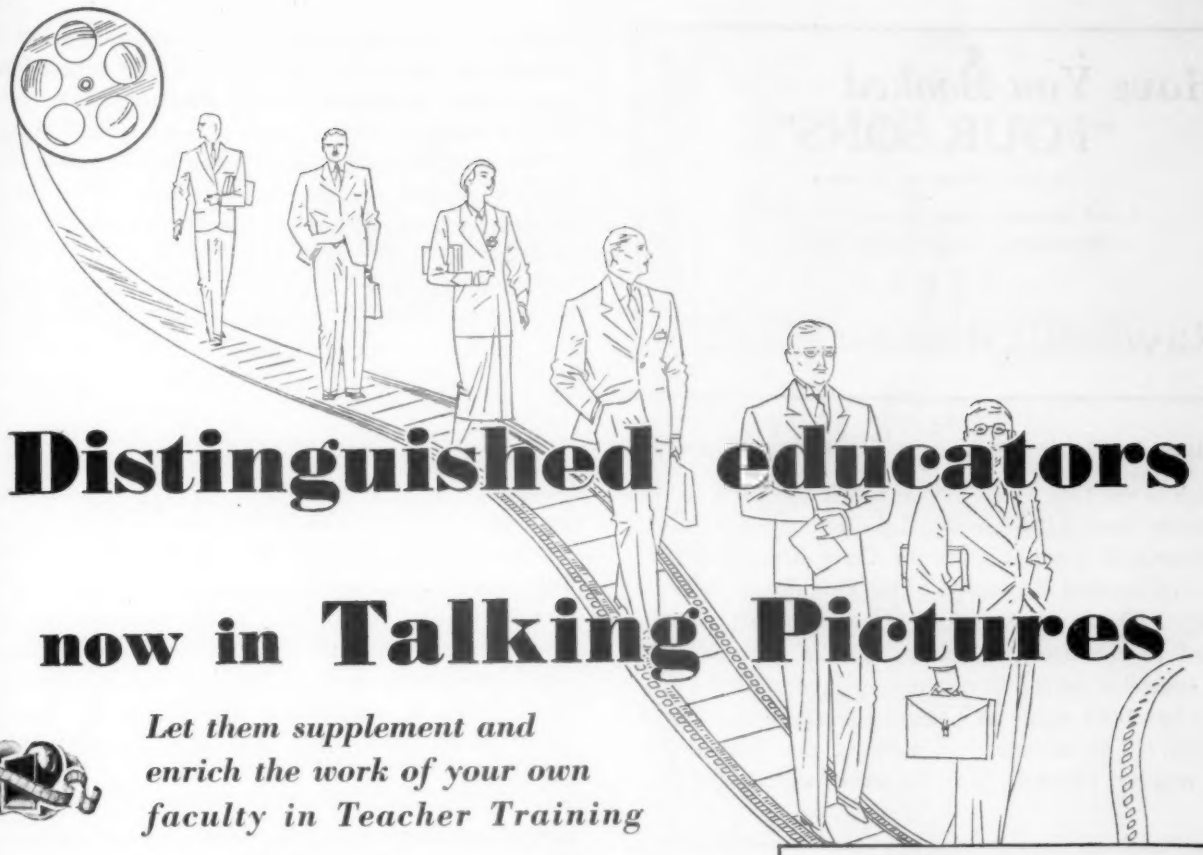

Distinguished educators now in Talking Pictures

Let them supplement and enrich the work of your own faculty in Teacher Training

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A glance at the list of titles shows the type of distinguished educators whose cooperation Electrical Research Products is obtaining in its production of educational talking pictures for use in teacher training work. To the specialized knowledge of such educators is added the knowledge of scenarists and directors long experienced in talking picture production.

For regular classroom instruction, too—there are talking pictures produced by master teachers in cooperation with Electrical Research Products. There are talking picture courses of study in the fields of music appreciation, elementary school science, physical education, vocational guidance.

All these audible films are recorded by the standard Western Electric process, and are reproduced in the school on Western Electric sound systems. This equipment is available under several financing plans designed to meet school requirements.

Let the coupon bring you full particulars regarding this new vitalizing force in modern education.

Some of the teacher training films and the educators who appear in them

"Dynamic Learning"
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Teachers College, Columbia University

"The Creative Approach to Education"
Hughes Mearns, New York University

"The Study of Infant Behavior"
Dr. Arnold Gesell, Yale Psycho-Clinic

"Diagnosis of Difficulties in Arithmetic"
Dr. Guy Thomas Buswell
University of Chicago

"Guidance in Public Schools"
Dr. Richard D. Allen
Lecturer Harvard, Brown

"Teaching of Reading"
Dr. Arthur I. Gates
Teachers College, Columbia University

"The Elementary Teacher as a Guide"
Dr. B. H. Bode, Ohio State University

And many others in preparation.

Department of Educational Talking Pictures,

Electrical Research Products Inc.

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Ray-Bell Films, Inc. SAINT PAUL, MINNESOTA

Films Available for Use in Chemistry Classes

Such is the title of an article which appeared in the December issue of the *Journal of Chemical Education,* the fourth of a series from the Committee on Visual Aids in Chemical Education of the American Chemical Society. The extensive list of films on subjects closely related to chemistry, which the article contains, has been compiled by the Committee, who state that every effort has been made to present as accurate a list as possible. The information includes the title of the film, number of reels, kind of stock, size, terms and sources. Such a comprehensive list is exceedingly valuable to the field. Reprints may be secured from the Journal of Education, 654 Madison Avenue, New York City.

The next article by the Committee to appear in this publication will give sources of slides, film-slides and illustrative material in chemistry which they have collected.

This Committee is composed of the following members: Mr. Martin V. McGill, Lorain High School, Lorian, Ohio, *Chairman,* Mr. Louis A. Astell, Mr. Clarence E. Bær, Mr. I. L. Nixon and Mr. R. C. Runkle.

* * *

"Teaching Aids and Activities for Junior High School History"—by Harriet McCune Brown, in the December issue of *The Historical Outlook* devotes a few paragraphs to "How to Use Visual Aids." Definite suggestions are given on the use of pictures, motion pictures, slides, still films, museum material, blackboard, charts and diagrams. Maps, globes and map making also come in for their share of attention. History can be interpreted through pupil drawings from which slides and still film projects can be organized.

YOUR Search is Ended

Spencer Now Offers 2 New Combination Classroom Projectors

THE ONLY REALLY PORTABLE OUTFITS OF THIS TYPE.

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New Visual Units In General Science

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8. Sound
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10. Heat and Fire
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12. The Earth's Crust
13. Food
14. Machinery
15. Water

Additional Slides for nearly every school subject

Keystone View Company
MEADVILLE, PENNA.

"Putting Science Across"—by Alene McCall in *Progressive Teacher* for January, gives some helpful hints to children in science classes on inexpensive ways of making postcard projectors, portrait attachments, self-portraits and double exposures.

* * *

"Learning Through Seeing in Hawaii's Schools"—by Mrs. Etta Washburn, in the January number of *Visual Instruction News* (issued by the Bureau of Visual Instruction, University of Kansas), tells of the splendid work being done by the University of Hawaii Visual Education Service through their film distribution service. The account should be of especial interest to teachers of history as it relates the results achieved with the "Chronicles of America Photoplays".

Trends in Visual Education

(*Concluded from page 72*)

Of course certain common-sense dicta need to be observed in any type or method of teaching, but latitude and spontaneity are more in order than in the days of rigorous pattern making. At the same time the superior teacher will study the findings of experimentation and the records of experience of others in order to give his pupils maximum benefit from any visual-appeal program which he may conduct.

8. Increased Appreciation of the Part Played by Visual Aids in Simultaneous Learnings

This is a logical consequence of the shift in emphasis in the educational world from the narrower to the wider problem of method. Educational philosophers are beginning to make us realize that there has been too much emphasis on the primary (subject-matter) learnings and not enough concern about the concomitant learnings (attitudes, appreciations, ideals). The reader will note that Kilpatrick's[7] terminology is being used and that the whole viewpoint here is his.

Therefore, since we are realizing that some of the highest objectives of education cannot be measured in terms of subject-matter acquisition, we are accordingly placing less stress on relative subject-matter increments produced by visual aids as a measure of their value. In the absence of objective scales of value for the less tangible, but none the less important, simultaneous learnings, we are looking to the teacher for observations regarding the larger effects of the use of the visual appeal. In short, we are attempting to evaluate results more in terms of the new aims of education.

---

[7]Kilpatrick, Wm. H., Foundations of Method—New York: Macmillan, 1926

Your Guide to the Biggest and Best in Current Motion Pictures!

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NON-THEATRICAL DEPARTMENT
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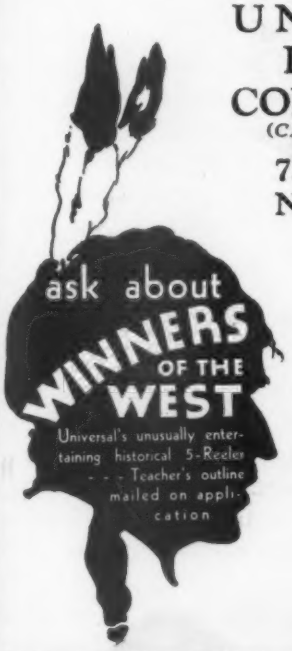
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AMATEUR FILM MAKING

Conducted by DWIGHT R. FURNESS
Director of Publicity, Methodist Episcopal Board of Education

Lenses

What lens is best for an amateur movie camera? The variety of lenses available are indeed bewildering to the beginner.

Most cameras come equipped with that lens which the manufacturers have found to give the best results for average use. The beginner will do best to accept the manufacturers' judgment until through experience he begins to find out the limitations of a particular lens.

The principal differences between lenses are speed and focal length. A lens with a speed of f 3.5 was considered standard on movie cameras until Kodacolor came along and now f 1.8 or f 1.5 are common. In addition to more speed these lenses may be used for Kodacolor when properly mounted.

An f 3.5 lens is a very satisfactory all around lens. Since exposures in good sunlight are made at f 11 or f 8 it will be seen that the lens has ample speed for most work. The fastest lens on the market is the one that works at f .99.

A lens of one inch focal length is usually supplied on 16 mm. cameras. Focal lengths up to six inches are standard equipment and longer focal length may be had if wanted. The advantage of lenses of longer focal lengths is that they allow one to take in less of a scene or in other words get large images without moving closer to an object. This is of decided advantage when taking wild animal life or in situations where one must work at a distance.

If one can afford two supplementary lenses of longer focal lengths than the one inch standard lens they will be found helpful occasionally and when needed are invaluable.

When You Take Your Movie Camera Abroad

More and more, travelers are taking amateur movie cameras with them when they go abroad. They are doing this because they find that these little instruments enable them to capture foreign life in action —just as it is lived. And when they return to their homes, they have only to throw their movies on the screen to relive the joys of their travels over and over again.

Because of the increasing vogue of travel movie making, we are sure that it will be found worth while to make a few practical suggestions as to taking camera and film to foreign countries.

With regard to the camera itself, special precautions are necessary in taking care of the lens, because moisture is very apt to condense upon it, leaving a slight deposit which will interfere with the possibility of good results. This seems an unimportant point, but a dirty lens can spoil many dollars worth of film. One firm manufactures a special lens cleaning outfit, the price being nominal. Other than the matter of keeping the lens clean, no special precautions as to the care of the camera are necessary beyond the actual instructions issued with every instrument sold, except to avoid getting sand, dust or water in the mechanism.

Film can be bought in this country and taken abroad; in fact, it is generally cheaper to do so because the price in the various foreign countries is usually the same as in the United States plus an import duty.

However, films can be purchased at almost any of many photographic supply houses abroad, and development of their particular make of reversal film is undertaken without additional cost at numerous laboratories maintained in foreign countries by film manufacturers. All film is adequately packed for normal use but, if a prolonged stay in a tropical area is anticipated, film should be purchased in special export packing for which there is a slight additional charge.

At the present time there is a duty on amateur motion picture film and equipment entering certain foreign countries which, in the case of travelers making a record of their tours, is not often enforced. The experience of the great majority is that a small supply of film for personal use, together with their cameras, is admitted practically everywhere without restriction.

In some countries the traveler is occasionally required to deposit an amount on the movie camera and film approximately equal to the import duty. This amount is refunded if the material is taken out within a specified time, usually six months.

The United States Tariff Act of 1930, now a law, provides that motion picture film exposed abroad, whether developed or not, if of American manufacture and if not to be used for commercial purposes, may be brought into the United States duty free. This free entry may be made into the United States

possessions overseas as well as the mainland, with the exceptions of the Philippine Islands, the Virgin Islands, American Samoa and the Island of Guam.

Before leaving this country on a trip abroad, it is especially suggested by the Bell & Howell Company that you register your camera, lenses, film, etc., with the customs office at the port of departure, using Form No. 4455. This will save all argument as to American origin when you return.

After you have replaced your exposed film in the round black metal case which is furnished with all 16 mm. film, place the case in your paper carton or metal sealing case but do not reseal. If you wrap the entire package in several layers of ordinary newspaper it will help wonderfully in preventing deterioration from moisture.

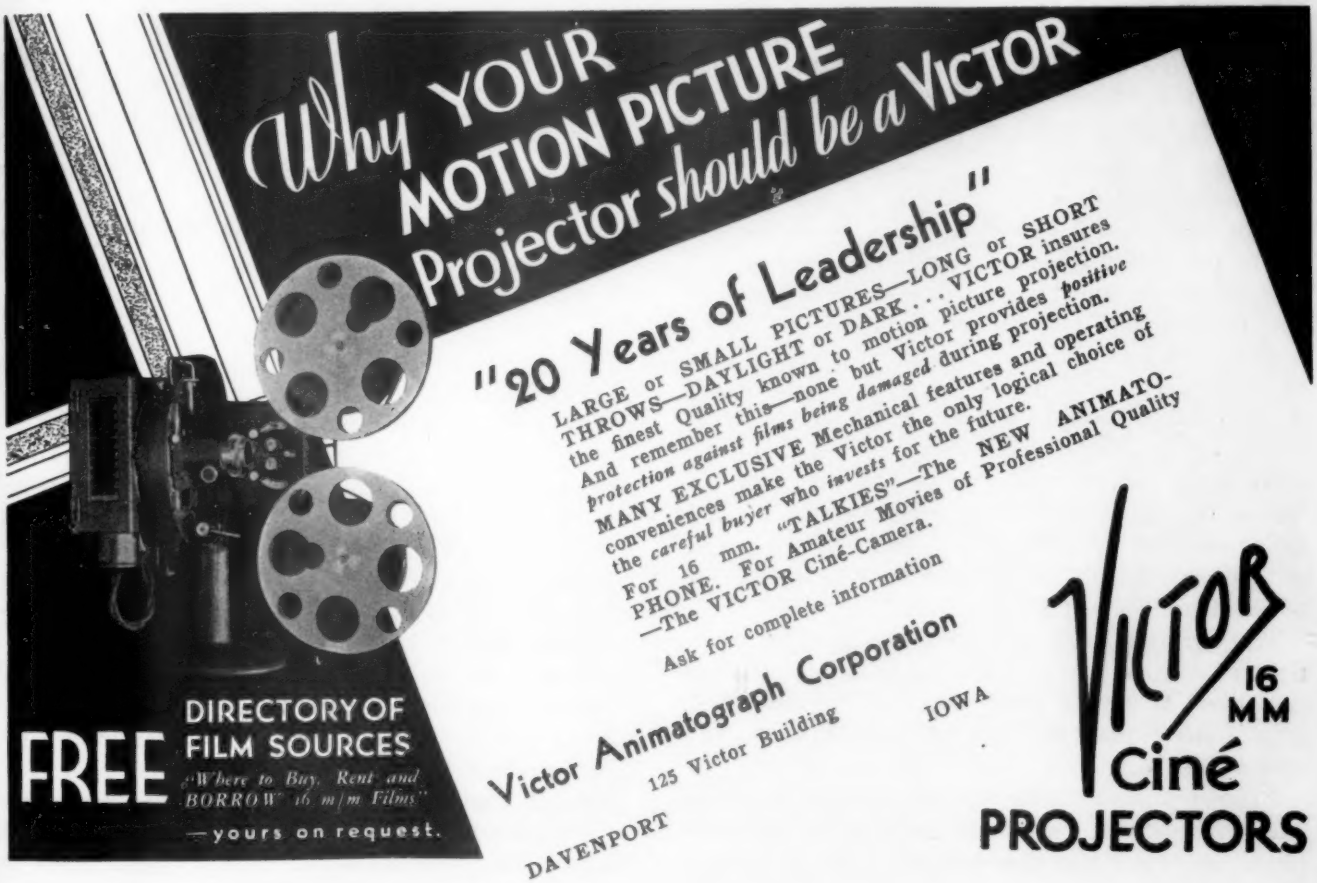
It is recommended that all travelers have an occasional roll of film processed abroad if possible, so as to afford an opportunity of checking their results. If you have film processed abroad, it is advisable to avoid mailing it across international borders, as delays and difficulties invariably occur. Many travelers prefer to bring most of their film home with them to have it processed at a domestic laboratory with whose work they are familiar. Note: At the date of writing, all film processed in Italy must be censored in Rome before leaving the country. This is a long procedure and should be avoided if possible by having film processed after leaving Italy.

In general, the experience of the majority of travelers is that no trouble or restrictions are encountered by travelers. The laws evidently are not intended to operate against the amateur; therefore, film is generally admitted free providing it is carried in the owner's personal baggage.

Cameras

The amateur in selecting a motion picture camera may choose one using one of three widths of film. The narrowest is the 9.5 mm. film such as used in the Pathex. The amateur standard or 16 mm. is possibly the most popular. Many amateurs use standard size cameras taking 35 mm. film.

A few years ago there was a 28 mm. film on the market but it has been a long time since the writer has run across anyone using a camera taking this size.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LARGE or SMALL PICTURES—LONG or SHORT THROWS—DAYLIGHT or DARK . . . VICTOR insures the finest Quality known to motion picture projection. And remember this—none but Victor provides positive protection against films being damaged during projection. MANY EXCLUSIVE Mechanical features and operating conveniences make the Victor the only logical choice of the careful buyer who invests for the future.
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AMONG THE PRODUCERS

Where the commercial firms—whose activities have an important bearing on progress in the visual field—are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

New Eastman "Fast" Film

A new type of motion picture film, about three times as "fast" as that previously in use, was announced recently by the Eastman Kodak Company. The new film is expected to work marked changes in studio technique, by permitting greater freedom in making sound pictures and by cutting down the necessary amount of lighting, thus reducing heat, glare, and cost.

The faster film is described by motion picture engineers as the greatest advance in motion picture materials since the introduction of panchromatic film eighteen years ago. The motion picture industry, subsequent to that development, went over almost entirely to panchromatic film, which, in monochrome, portrays colors in their proper tonal relation to each other instead of with distorted values. The new type of film was announced as possessing increased panchromatic qualities in addition to its greatly increased "speed." Increased speed, in cinematographic terminology, means simply the ability to expose a photographic image with less light.

Since the advent of sound in motion pictures three years ago, the Eastman Kodak Research Laboratories have experimented in the direction of developing a film to meet present conditions in the sound studios, where the substitution of incandescent lighting for electric arcs presented a new photo-chemical problem. The panchromatic film heretofore in use was developed for exposure with arc lighting. When the change to incandescent illumination swept over Hollywood, the film was adapted to the new conditions so far as that was then possible. The new type of film, on the other hand, was specially made for use with the "inkies," as Hollywood calls incandescent lights, and has a sensitivity to red and green hitherto undreamed of. Incandescent light contains a higher proportion of red than does the light from arcs.

The increased speed and extraordinary color sensitivity of the new film are expected to be of particular usefulness in natural color photography, where the great concentration of light hitherto necessary has been a drawback.

Another practical advantage claimed for the supersensitive film is an increase in the possible "depth of focus" in sound film photography. The use of incandescent lighting made desirable the wider opening of lens diaphragms to let additional light into the cameras. This, in turn, by a law of optics, greatly diminished the range within which the actors could move and yet remain in focus. When sound came to the movies, depth of focus became of increasing importance because it is irritating to audiences to hear a clear voice coming from an out-of-focus actor.

A further characteristic of supersensitive panchromatic film is the greater ability it will give newsreel cameramen to make pictures under difficult conditions, both at night and in daylight insufficient to make clear pictures on film of the speeds previously in use. Prize fight pictures, taken under incandescent lights, will be better, and previously impossible indoor action scenes like hockey games and basketball games will become possible.

Astronomers, it has been learned, used the new emulsion recently in making observations seeking to discover whether there is water in the atmosphere of Mars. The necessary time for exposing plates in the spectroscope was reduced from ten hours to four in the observations in question. This appreciable speeding up of the exposure time is naturally of great value to astronomy.

New Filmo Educational Booklet

Everyone interested in the use of motion pictures in the educational field will want to read the new booklet, "Filmo Motion Pictures in Visual Education," just issued by the Bell & Howell Company.

Among the many important subjects treated is that of the use of sound movies in education. Sound is bound to come; as a matter of fact it is here now. This booklet tells how the sound picture can be profitably and economically introduced into actual every-day use in school and college.

"Finding Films for School Use" is the title of an especially valuable section of the booklet. Teaching films are as necessary to modern education as textbooks and wall maps, and helpful suggestions are given as to how to secure a worthwhile supply of educational films.

How schools can make their own movies is another extremely vital topic that is interestingly discussed, as is also the important subject of how to care for 16 mm. films.

A section entitled "Pointers for Projectionists" is sure to be of great usefulness. Included in this section is a valuable table showing picture sizes obtainable on the screen by Filmo projection lenses of different focal lengths.

Copies of the booklet can be had free on request to the Bell & Howell Company, Educational Department, 1801 Larchmont Avenue, Chicago.

U. S. Department of Agriculture Starts Sound Production

The United States Department of Agriculture, in common with the War and Navy Departments, has begun the production of synchronized films. Their plan is to issue a series of the most important subjects now in their library with a recorded descriptive lecture and added scenes taken with actual sound and effects.

Some of the silent subjects released recently by this department are: *Why Moths Leave Home,* one reel, which shows various methods that housewives may use to protect themselves against this pest; *Forest Fires—or Game?,* one reel, showing how protected forests provide homes for game birds and animals and other wild life and how forest fires and destructive logging methods destroy these homes; *How Forests Serve,* one reel, depicting the ways in which protected forests serve by providing work in the woods, in mills, at factories, and in buildings; *Food Makes a Difference,* two reels, shows that food does make a difference, by contrasting undernourished and well-nourished children.

Schools, churches, women's clubs, organizations and individuals wishing to borrow these films should apply to the Office of Motion Pictures, U. S. Department of Agriculture, Washington, D. C. There are no charges except for transportation on the film from and to Washington.

New Features in Ampro 16 mm. Projectors

The Ampro Corporation of Chicago announces a line of de luxe projectors embodying certain features in addition to the already pretentious list that has enabled the Ampro line to occupy a most unique position ever since its advent.

An automatic pilot light—not an added accessory, but built into the side of the projector housing, is the new feature of particular interest to those using projectors for educational purposes. By means of this pilot light threading may be done without requiring the room lights to be turned on, thereby adding still another note of smoothness to the projection nicety for which the Ampro is noted. The instant the projector is connected this pilot light goes on and illuminates the sprockets, the gate mechanism, the reel spindles, the reels and the control panel. The instant the projector is started in operation the pilot light goes off.

The Ampro De Luxe "B" employs the 250 watt 20 volt lamp, pioneered by Ampro and developed to the point of standard perfection by the Research Laboratories of the General Electric Company. This lamp in the Ampro optical system, which is extraordinarily efficient due to the rotary type shutter used exclusively by Ampro, gives as great screen illumination as is possible to obtain from a lamp of T-10 size having a useful life of at least 50 hours. Tests substantiate the fact that the Ampro "B" or De Luxe "B" projects as bright if not brighter picture than any other 16 millimeter projector available today, which is one of the reasons why the Ampro is making such rapid strides in the field of visual education.

New Portable Screen

The Da-Lite Screen Co., Inc. of Chicago, the oldest and largest manufacturers of theatre screens in the world, announce an entirely new type of screen that meets a requirement never before adequately provided for.

The new Da-Lite Master is a portable screen made in sizes upward from three feet and especially constructed for use by traveling lecturers and others whose needs are for a large portable screen that can be erected in an instant and that will give results thoroughly comparable with those obtained with a permanent screen installation.

This new screen is mounted on a roller contained in a trunk-type case. The screen is erected by means of a crank-operated, worm and gear mechanism. As the crank is turned the screen rises from the box to full operating position. The surface is then brought to drumhead tightness by means of a clever stretching device made integral with the roller.

The Da-Lite Master is supplied in glass bead, silver, or standard white surfaces. It is likewise available with the perforated Da-Tone sound surface.

Y. M. C. A. Films Broadcast

Arrangements have been completed whereby the Y. M. C. A. Motion Picture Bureau of New York City is supplying motion picture service daily to the DeForest Radio Company television transmitter, W2XCD, for television broadcast. The arrangement started with the week of February 23rd, 1931.

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Amkino Corporation
723 Seventh Ave., New York City
(See advertisement on page 91)

Bray Pictures Corporation
729 Seventh Ave., New York City.

Carlyle Ellis
130 W. 46th St, New York City
Producer of Social Service Films

DeFrenes & Company
Wilkes-Barre, Pa.

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc.
Rochester, N. Y.

Edited Pictures System, Inc.
130 W. 46th St., New York City

Electrical Research Products, Inc.
250 W. 57th St., New York City
(See advertisement on page 93)

Herm's Bio-Cinema Sound Products
Daytona Beach, Fla.
(See advertisement on page 90)

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Pinkney Film Service Co.
1028 Forbes St., Pittsburgh, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.

Ray-Bell Films, Inc.
817 University Ave., St. Paul, Minn.
(See advertisement on page 94)

Rowland Rogers Productions
74 Sherman St. at Harris Ave.,
Long Island City, N. Y.

Society for Visual Education
327 S. LaSalle St., Chicago, Ill.
(See advertisement on page 70)

Howard E. Thompson
15 Newkirk Ave., Trenton, N. J.

UFA-Films
1540 Broadway, New York City
(See advertisement on page 92)

United Projector and Films Corp.
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp.
730 Fifth Ave., New York City
(See advertisement on page 95)

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau
347 Madison Ave., New York City
300 W. Adams Bldg., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

H. A. DeVry Laboratories
55 E. Wacker Dr., Chicago, Ill.
(See advertisement on page 91)

International Projector Corp.
Acme Division, 90 Gold St., New York City.
(See advertisement on inside back cover)

Bell & Howell Co.
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside front cover)

Eastman Kodak Co.
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Q. R. S.-DeVry Corporation
333 N. Michigan Ave., Chicago, Ill.

Safety Projector Co.
Duluth, Minn.

Stillfilm Inc.
1052 Cahuenga Ave., Hollywood, Cal.
(See advertisement on page 90)

Howard E. Thompson
15 Newkirk Ave., Trenton, N. J.

United Projector and Film Corp.
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp.
Davenport, Ia.
(See advertisement on page 97)

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

SCREENS

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Edited Pictures System, Inc.
130 W. 46th St., New York City

Ideal Pictures Corp.
26 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 94)

James C. Muir & Co.
10 S. 18th St., Philadelphia, Pa.

Society for Visual Education
327 S. La Salle St., Chicago, Ill.
(See advertisement on page 70)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 94)

Stillfilm Inc.
1052 Cahuenga Ave., Hollywood, Cal.
(See advertisement on page 90)

University Museum Extension Lecture Bureau
10 S. 18th St., Philadelphia, Pa.

Williams, Brown and Earle Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Keystone View Co.
Meadville, Pa.
(See advertisement on page 94)

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 92)

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333 N. Michigan Ave., Chicago, Ill.

Society for Visual Education
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(See advertisement on page 70)

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